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Journal

APRIL-MAY 1952

Vol. 38, 15

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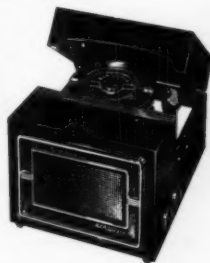


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AMERICAN EDUCATION WEEK, November 9-15, 1952, will follow the general theme: "Children in Today's World." The daily themes for the week starting on Sunday, November 9 are: Their Churches, Their Homes, Their Heritage, Their Schools, Their Country, Their Opportunity, and Their Future. Sponsoring organizations include: National Education Association and its departments, United States Office of Education, The American Legion, and the National Congress of Parents and Teachers.

CLASSROOM TEACHERS NATIONAL CONFERENCE will be held at Michigan State Normal College, Ypsilanti, July 7-18, 1952, under the sponsorship of the NEA Department of Classroom Teachers and Michigan State Normal College. The purpose of the conference is to provide an opportunity for classroom teachers to study new trends in education, to exchange ideas and to discuss organization plans and techniques, to meet outstanding leaders in American education, and to make friends with fellow teachers from all parts of the United States. The cost is \$65.00 which includes meals, room and incidentals. An additional tuition fee will be assessed those who wish to receive college credit.

NATIONAL TRAINING LABORATORY IN GROUP DEVELOPMENT, after five years of pioneering research and experience in the field of training leaders in the skills and understandings necessary for developing effective groups, will hold an expanded four-week summer laboratory session at Gould Academy, Bethel, Me., June 22-July 18. Approximately 100 applicants will be accepted for this session. The purpose of the training program is to sensitize leaders in all fields to the existence and nature of the dynamic forces operating in the small group. The NTLGD is sponsored by the NEA Division of Adult Education Service and the Research Center for Group Dynamics of the University of Michigan, with cooperation of the faculties of the universities of Chicago, Illinois, California, Ohio State, Antioch College, Columbia University Teachers College, and other educational institutions. For further information write to the NTLGD at 1201 Sixteenth St., N. W., Washington 6, D. C.

TWENTY-THIRD ANNUAL CHICAGO-LAND MUSIC FESTIVAL, sponsored by Chicago Tribune Charities, Inc., will be held Saturday night, August 23, in Soldiers Field in Chicago. Philip Maxwell, director, has announced. The theme will be "Freedom," presented in verse, in song and in fireworks.



CONNECTICUT MUSIC EDUCATORS ASSOCIATION. A week-end conference on "General Education and the Curriculum," held January 25-26, Greenwich. Members of the panel, left to right: Doris Rayner, past president of CMEA and supervisor of music in East Hartford; John O. Goodman, Curriculum Dept. University of Connecticut; Ruth A. Haas, president of Danbury State Teachers College; Walter Sweet, superintendent of schools, Danbury; S. P. Marland, Jr., superintendent of schools, Darien; Elmer Hints, supervisor of music in Hartford, chairman of the panel. CMEA sponsored choral audition festivals March 11 at Milford, Putnam, and Woodbury. Orchestra festival auditions were held April 15 at Winsted, and band festival auditions will be held in West Hartford on May 17.



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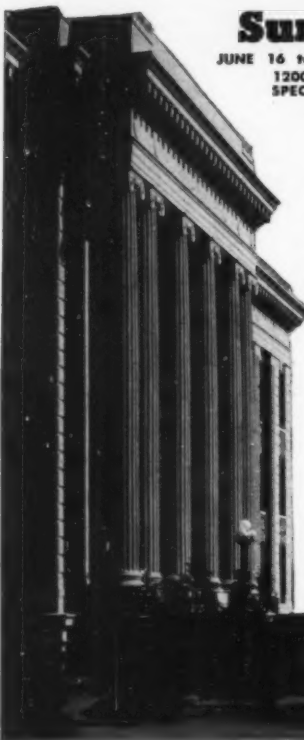
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EXTRACURRICULAR MUSIC ACTIVITIES, which appears as Chapter XV of The Bulletin of the National Association of Secondary School Principals (February-March issue, "Vitalizing Student Activities in the Secondary School") is to be reprinted by permission of the NASSP. The material in the chapter is part of "Music Education in the Secondary Schools" assembled and prepared for publication in 1952-53 in The Bulletin of the NEA National Association of Secondary School Principals by the MENC Committee on Music in the Senior High School, Sadie M. Rafferty, chairman, and the MENC Committee on Music in the Junior High School, Joseph J. Weigand, Chairman. Watch for further announcement.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING included with the January-February Bulletin (official organ of the NATS) a sacred song list for the Sundays of 1952, beginning with the Advent season. The list was prepared by the NATS Sacred Song Committee, John Thut, Minneapolis, Minn., chairman.

BILL FOR SCHOOL MUSIC IN OUR CAPITAL CITY. Rep. Carroll D. Kearns (D-Pa.) plans to file a bill in the House to require the development of a more comprehensive program of music instruction in the District of Columbia public schools, both choral and instrumental. This bill is the outgrowth of the activity of a citizens committee comprised of parents, members of PTA organizations and members of home and school associations. This project in behalf of music in the schools provides such an interesting story it will be related in some detail in an early issue of the Journal.

DIRECTORY. The California School Orchestra Association and the California School Vocal Association (Southern District), affiliates of the California Music Educators Association, have published a 98-page directory listing officers of the two associations, the 1951-52 calendars for both associations, and lists of members and schools participating in the CSBOA and CSVA activities.

MUSIC IN INDUSTRY, a new feature of the Industrial Sports Journal, published at 202 S. State St., Chicago 4, Ill., is a section devoted to pictures and stories of musical activities in industries.

"HOW TO BUY BAND UNIFORMS," the subject of three talks given by Ernest Oswald, published in pamphlet form under the sponsorship of the National Association of Uniform Manufacturers, may be secured by writing to Mr. Oswald at the Oswald Building, Staten Island 1, New York.



VIP GROUP at the Midwinter Clinic (January, 1952) sponsored by the University of Wisconsin Extension Division in cooperation with the Wisconsin School Music Association and the music office of Public Instruction. Standing from left to right: Emmett R. Sarig, music specialist, University of Wisconsin Extension Division, director of the clinic; Maynard Klein, University of Michigan, conductor of the high school state chorus for the clinic; Raymond F. Dvorak, conductor U. of W. bands; Lorentz H. Adolphson, director U. of W. Extension Division; Joseph Skornicka, president MENC North Central Division; Richard C. Church, conductor U. of W. Symphony Orchestra; G. Lloyd Schultz, Wisconsin state supervisor of music. Seated from left to right: John C. Kendel, American Music Conference, Chicago; Roger Hornig, president, Wisconsin School Music Association; Leland A. Coon, chairman U. of W. School of Music, and John Guy Fowlkes, Dean of the School of Education.



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ERNEST BLOCH AWARD. The United Temple Chorus of Long Island, N. Y., announces its seventh competition for the Ernest Bloch Award for a composition based on a text from the Old Testament, suitable for women's chorus, and submitted by October 15, 1952. The award consists of a prize of \$150 and publication by the Mercury Music Corporation. For further information write: United Temple Chorus, Box 18, Hewlett, N. Y.

ANTHEM COMPETITION. Capital University, Columbus, Ohio announces the annual Chapel Choir Conductors' Guild anthem competition open to all composers. Anthems should be suitable for average church choirs. The contest closes September 1, 1952. For complete contest rules write to Everett W. Mehrlay, contest secretary, Mees Conservatory, Capital University.

INTERNATIONAL COMPETITION, in collaboration with Radio Geneva and the Swiss Romand Orchestra, for voice, piano, harpsichord, violin, oboe, and saxophone, will be held September 22-October 5, 1952, at the Conservatory of Music in Geneva, Switzerland. Rules and full information governing the competition may be obtained from the Legation of Switzerland, 2900 Cathedral Ave., N. W., Washington 8, D. C.

LOUISIANA MUSIC EDUCATORS ASSOCIATION. The following officers have been elected to take office June 1, 1952 for a two-year term: president—J. R. Sherman, Haynesville; 2nd vice-president—Philip Kendall, Homer; secretary-treasurer—Everett Timm, Baton Rouge. Directors: District 1—John W. Davis, Monroe; District 2—Sammy Griffin, Belcher; District 3—Calvin R. Bourgeois, Morgan City; District 4—John R. Battalora, Kentwood. Division chairmen: Band—Richard McCluggage, Vivian; Orchestra—James R. Lee, Shreveport; Vocal—Kenneth Bowen, Lafayette; Piano—Lorraine Brittain, Natchitoches; Theory—Henry Carey, Abbeville; Community Music—Elizabeth Landis, Winnaboro.

MASSACHUSETTS MUSIC EDUCATORS ASSOCIATION spring activities schedule: April 12, Springfield, business meeting and string clinic—host, Richard C. Berg, Springfield; in charge of string clinic—Donald March, Newton. . . May 3, Everett, Northeastern district festival—host, Ottavio DeVivo. . . May 10, Middleboro, Southeastern district festival—host, Luther Churchill. . . May 17, Athol, Western district festival—host, Ray Dumas. . . June 7, Worcester, meeting, with MENC president Marguerite Hood as guest speaker.

THE PITTSFIELD (MASS.) COMMUNITY MUSIC SCHOOL, INC. announces the appointment of Nina Fonaroff as director of the new dance department. Miss Fonaroff hopes to develop a close relationship creatively between the music and dance departments.

MELVIN L. RIZZIE has been appointed as director of the newly created Audio-Visual Division of Silver Burdett Company, 45 E. 17th St., New York 3, N. Y.

CORRECTION. The picture on page 40 of the February-March Journal shows the eighth-grade class in the music room at Mills School, Elmwood Park, Ill., where Evalene Bell, author of the article "Some Things to Try in Junior High" is music teacher. The caption printed in the Journal erroneously stated that Mills School is in Park Ridge, Ill.

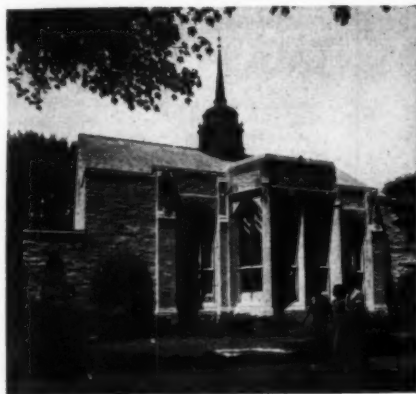


AT OHIO NORTHERN (Ada) student MENC members were hosts to the high school music contest recently held on the University campus (see page 61).

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OUR SINGING WORLD, Guide and Teaching Suggestions for Kindergarten, Grades One, Two and Three, Pitts, Glenn, Watters. [Boston: Ginn and Company.] 183 pp. \$.92.

Not received in time to prepare review comments for this issue, mention must nevertheless be made that this keenly anticipated adjunct to the "Our Singing World" series is now available. The four major sections: (1) The Kindergarten Book; (2) The First Grade Book, with suggested procedure for the use of "Singing As We Play" and "Singing All the Day"; (3) Singing on Our Way; (4) Singing and Rhyming. Each section includes a guide suggesting songs to be presented each month and an index of the songs indicating the month in which the songs are to be presented.

A HISTORY OF MUSIC IN PICTURES, edited by Georg Kinsky. [New York: Dover Publications, Inc.] 363 pp., 1555 illustrations; indexes. \$10.00. Reissue.

"A remarkable scrap book," is one student's first reaction to this volume, which is an unabridged reissue of a "... unique contribution to musicology and musical enjoyment—an astonishing collection of picture material that begins with sculptures from Asia dating 3000 B. C. and closes with portraits of the Impressionists.

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This is a veritable picture encyclopedia. Its three full indexes (index to instruments; index to names of places; index to names of persons) make every picture and picture detail available for quick reference.

RECREATION THROUGH MUSIC, by Charles Leonhard. [New York: A. S. Barnes and Company.] 160 pp., references, index. \$3.00.

According to the publishers this book is addressed to musical laymen: individuals who wish to participate more actively in recreational music, students and teachers, and professional recreation leaders. In addition to a basic orientation to the recreation music program and suggestions for the conduct of the program, it contains lists and recommendations for records, songs and materials for both the listening and the singing program. Chapter headings: Recreation and Music, Recreation through Listening, The Recreation Leader and the Listening Program, Recreation through Singing, The Recreation Leader and the Singing Program, Recreation through Playing, The Recreation Leader and the Playing Program. Mr. Leonhard who is associate professor of music at the University of Illinois, was the chairman of the Recordings Division of the MENC Committee on Audio-Visual Aids (1948-51).

DONALD FRANCIS TOVEY, by Mary Grierson. [New York: Oxford University Press.] 337 pp., appendix and index. \$5.00.

The writings of Sir Donald Francis Tovey, known throughout the English-speaking world, have already been collected and published, with one exception. Mary Grierson has taken care of the exception by compiling and annotating Tovey's illuminating and often highly entertaining letters, which form a major part—in fact the basis—of this biography. A most interesting story is told, although, as the author states in her preface, it is not intended as a complete biography. The book includes reproductions of photographs dealing with Tovey's school days beginning at Oxford and carrying through the twenty-five year period when he had the Reid professorship at Edinburgh University and conducted the Reid Orchestra there. There are also reflections from Tovey's friendship with famous musicians such as Joachim, Casals, Fritz and Adolph Busch, and many others.

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MORAL AND SPIRITUAL VALUES IN THE PUBLIC SCHOOLS, prepared by the Educational Policies Commission, a commission of the National Education Association of the United States, and the American Association of School Administrators. [Washington: National Education Association, 1201 16th St., N. W.] 100 pp. \$1.00 for single copies, reductions on quantity orders.

The reader of this book will subscribe to the statement in the foreword that "The report deals with the problem of utmost importance. Intelligent and fervent loyalty to moral and spiritual values is essential to the survival of this nation. The Commission hopes that this report will encourage in homes, churches, and schools a nationwide renaissance of interest in education for moral and spiritual values. Out of such interest the public schools should receive a clear mandate to continue and to strengthen their efforts in teaching the values which have made America great."

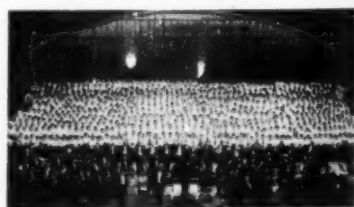
CLAUDIO MONTEVERDI, by H. F. Redlich. [New York: Oxford University Press.] 204 pp., notes, appendix, index, illustrated. \$5.00.

In the author's preface it is stated that the English edition of the volume "Claudio Monteverdi—Life and Works" differs not inconsiderably from the German edition published in 1949 in Switzerland. Several chapters and continuous paragraphs have been specially prepared for the English edition: Music and Society in Monteverdi's Lifetime, Music in Italy at the Time of Monteverdi's Advent, The Poets of Monteverdi's Madrigals, and the final section of the chapter, Monteverdi in the Eyes of Posterity. The book is divided into four parts dealing with Monteverdi's career, works, the view of posterity, and the problems of editing and performance.

SCHUMANN, A Symposium edited by Gerald Abraham. [New York: Oxford University Press.] 319 pp., chronology, bibliography, list of compositions, illustrated. \$5.00.

The discussions of the various categories of Schumann's music, such as the piano music, songs, chamber music, and orchestral music, were written by Willi Reich, Kathleen Dale, Martin Cooper, A. E. F. Dickinson, Mosco Carner, Maurice Lindsay, Gerald Abraham, and John Horton. According to the publisher the new light thrown during the last twenty years on Schumann's life and work makes the book of particular interest; German sources of information including manuscripts of Schumann's unpublished sketches were drawn upon and for the first time made available to the English reader.

THE COVER PICTURE

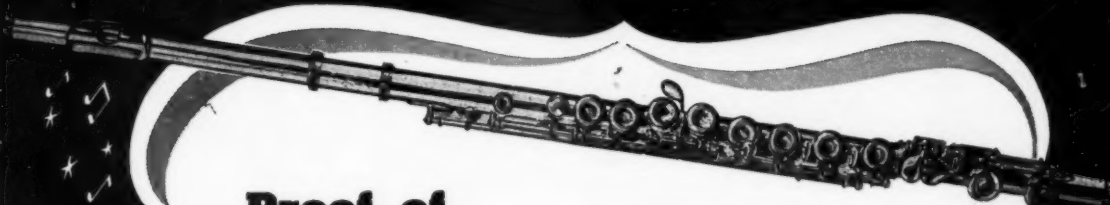


For the "festival" theme of the April-May cover the artist enlarged a small segment of the photograph reproduced here in miniature. The picture, made in the University of Minnesota's Northrup Auditorium, shows the Minneapolis Symphony Orchestra with singers from eleven Minneapolis high schools in the final concert of the 1951 pre-Christmas series given by the Orchestra. Yes, it was Handel's "Messiah." Conductor, Antal Dorati; soloists, Anne Bollinger, Eunice Alberts, David Poleri, James Pease. Peter Thach, director of music in the Minneapolis Public Schools, who organized and trained the chorists, said that just the sight of a thousand youngsters in such a setting was thrilling. "And," said John K. Sherman in the Minneapolis Star, [the singing] "was pure angel stuff. . . . Many of the 4,000 persons present were just parents to whom their children were giving one of the finest Christmas gifts—a piece of musical art they themselves had worked on and helped to interpret."

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- (1) The Time Has Come. (2) The Preparation of the Teacher. (3) Institutions Which Offer Group Piano Instruction and Piano Pedagogy. (4) The Relation of the Piano Class to the Entire School Program. (5) The Evaluation of Teaching Materials. (6) Care of the Piano. (7) Classroom Equipment. (8) Expected Achievements and Illustrative Lesson Outlines: Elementary School, Junior High School, Senior High School, Junior College, University. (9) A Creed for Music Educators.

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Handbook on 16 mm. Films for Music Education

Prepared by Lilla Belle Pitts, Coordinating Chairman 1948-51, Committee on Audio-Visual Aids of the Music Educators National Conference

Motion pictures are a relatively inaccessible kind of teaching material. Getting at a sound film in order to examine, study and evaluate it as one would a textbook, for instance, is virtually impossible. Calls for help are, therefore, to be expected. Repeated inquiries about films boil down to **what, where, and how:** what is available, what it costs, where to get it, how to use it.

This handbook on films is designed for the express purpose of answering these and similar questions. It supplies pertinent information about film material with suggestions concerning its use.

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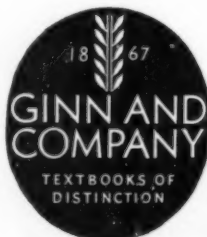
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MANNA FOR THE SOUL

JOHN W. BEATTIE

THOUSANDS of boy and girl musicians, teachers and supervisors of music, school and college administrative officers, publishers' representatives, manufacturers and purveyors of musical merchandise have just returned to their homes after an inspiring week at the Philadelphia Conference. That meeting, the first one in eastern territory since the New York Conference of 1936, was memorable for the scope of the program as well as the feeling of group solidarity and pride in achievement which characterized its sessions. Concerts, demonstrations, lectures, discussions and exhibits all gave ample evidence that music has come to occupy an important place in American education. This has not always been the case as any of our older members will testify. Today we can say with pardonable pride that in no country, at no time, has there been such a program of music in schools as is true in our land, from the crossroads to the metropolitan centers.

Those of us who experienced the satisfaction of Conference attendance may ask ourselves what we can take back to our various communities. We wonder what the Conference can do for us in addition to providing inspiration. Indeed, in the lobbies and halls at Philadelphia one heard many comments to the effect that our national organization should be able to direct more of our local battles for us; as a group we should "fight for our rights," do something to overcome the forces of reaction which seek to restrict our activities. It is a fact that in many localities music is threatened by the encroachment of ancillary activities which take time from all school subjects. Even a highly legitimate part of the school program, such as physical education, has become a danger from the standpoints of time and space allocation as well as budgetary consideration. Many a teacher feels helpless to combat alone the various forces which seek to take time from music. Such an individual quite reasonably feels that in some tangible way his national organization may come to his aid.

±

However, no organized battle for music education is wise or necessary. We are not politicians, nor are we wise in the ways of those who employ the political approach. We have a weapon at hand which may be utilized to much better purpose than political action, namely, the power of music to stimulate mind and spirit. On all sides we hear and read that "America needs a spiritual awakening." "Give our children greater moral and spiritual values" is the cry of millions of parents, an

appeal which school administrators are likely to heed. In that case, today is the time to demonstrate that of all subjects taught in the schools, music does most to strengthen democratic procedures and uplift the soul. We must believe this or we have no place in musical endeavor. For the skeptic, a few illustrations may help drive home a point so often forgotten or passed over as sentimental twaddle.

±

During World War II, a sailor on a ship in eastern waters wrote to his school music teacher as follows: "You were right, Miss Brewster. We have forgotten most of the algebra, physics, history and other high-school subjects, but we cannot forget the music and what it meant to us, for music does something to your insides."

A Negro boy was going down the hall to his class which followed a school assembly. A splendid chorus had just finished singing a group of religious numbers, including a spiritual. Said this lad on meeting the directress of the chorus: "Gee, Miss Anderson, that music sure did rock my soul."

A teacher in a large city school attended by many Jewish children conducted a public concert in mid-December in which songs appropriate for both Hannukah and Christmas seasons were employed. Jewish and Christian children sang each others traditional songs with greater interest because they were learning, perhaps for the first time as a result of this two-festival program, that they had much in common. The teachers received many gifts and letters from children and parents in appreciation of a program that was outstanding for democratic concept as well as musical value. And you may be sure that the wide publicity given the concert in the local press did nothing to injure the reputation of the school or its teacher of music.

Several hundred university students sang Brahms' "Requiem," accompanied by a symphony orchestra and directed by a conductor of world renown. An amazing number of students, most of whom were from departments other than music made the comment: "Well, I may not remember much of the content of the courses to which I am exposed here at the University but I can never forget the thrill of that performance."

Even the singing of a lovely melody by elementary-school children can evoke the response that nourishes that which is best in human nature. It is not necessarily a text that does this, nor need the words carry a reli-

gious appeal. A beautiful tune, well sung, seems to be the chief element in the process of transforming children from unruly imps to angelic cherubs.

Who of us has not witnessed the power of group singing in the school assembly? A crowd of several hundred youngsters troops into the auditorium, often in the restless fashion of students relaxing between classes. A chord is sounded on the piano or by a group of instruments. Quiet descends—then there roils out from the massed voices some well known hymn or folk song. Instantly, the entire assemblage of youth representing all sorts of home, racial, and religious backgrounds, is transformed into a great chorus where each contributes his small effort to produce a mighty whole. And as the sound wells up, each individual catches some of the spark that makes him aware of the power of music to enrich life.

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At all our Conferences, regional and national, we continue the tradition of the lobby sing. Each night after completion of the scheduled events, we meet for group singing. Why? We gain strength, serenity, and a sense of unity from an informal type of musical expression that amazes the casual listener. "Who are these wonderful singers?" asks the visitor who comes upon one of these sings. On being informed that they are teachers he may say: "They are certainly enjoying themselves and it surely is pleasant to hear them." Of course, they have fun or they would not gather in a hotel lobby at the end of a long day, just to sing together.

The spirit of the lobby sing is one thing we can take with us from any Conference. The feeling that we are part of an important group of educators whose chief mission is to help children create something of beauty is one to cherish. And note this well! The teacher who carries on the sort of work that really "gets to" children need not worry about adequate support for his undertakings so long as our present school system is maintained. It is not only the highly trained marching band, the uniformed a cappella choir, the symphony orchestra that win admiration for music. It is the use of music as a means of achieving emotional and spiritual satisfaction that gains public encouragement. Music is important as the one school subject that simultaneously develops group unity and individual growth in the realm of the spirit. Nurture of high ideals and lofty thoughts is greatly needed among growing children.

Further, these influences on the lives and attitudes of our future citizens will help assure the continuation of our program of public education. The enemies of our schools seem to have overlooked the fact that parents are zealous not only for the physical, mental and economic welfare of their children, they also have deep concern for the spiritual well being of the children—for the nourishment of their souls.

≠

If music helps build ideals and healthy emotional states, the public will see to it that we have ample opportunity to carry on our musical program. For music does more than stimulate the mind and build morale; it provides manna for the soul.

To Do, To Feel, To Think

WARREN DWIGHT ALLEN

THESE THREE infinitives could be used to sum up the responsibilities of the trained musician (to do well in performance, to feel and to respond to musical values with sensitivity, and to think clearly in the search for more knowledge). They might also be used as headings for a brief sketch of music education in this country; it has gone through these three phases, by and large, with changing emphases. These phases are: Education for Performance, for Appreciation and for the Knowledge which is necessary for critical ability. The three are of equal value: music can only exist in performance; without sensitivity in performance the spirit of music disappears, and without thought musical ideas are non-existent. No one phase of music education is sufficient without the others; but it is hard to emphasize one or two of them, apparently, without neglecting the others.

There was a time when a school of music offered no training other than in performance; when students wanted nothing but technique and memorized repertoire. A student once protested the appointment of a composer and scholar as head of his school, saying, "All I want to learn there is how to play the oboe." The only question such a student could ask was, "How did I do?" Now, the well-educated performer wants to

know, "How do you *feel*, what do you *think* of my musicianship, my sensitivity, my thoughtfulness in interpretation? Did I seem to *know what I was doing*,"

Today, the technical equipment of the average professional instrumentalist and composer and conductor is superior to that of a generation ago—not because more attention has been paid to technique, but because more attention is given to other matters as well. But perhaps because of this facility we suffer, as in record-breaking athletics, from the speed mania. I first noticed this years ago here in San Francisco, when the same Schumann sonata was played by two artists in succession. Alfred Reisenauer, of the old romantic school, lingered over it for forty poetic minutes; a week later a young newcomer played it in twenty-five minutes flat!

Unfortunately, difficulties do not seem to exist for many a modern young musician. He can *do* anything. The techniques of composition and of orchestration are so thoroughly mastered and the techniques of performance are so impeccable that the breathless listener may feel like asking now and then whether it was *worth* doing.

In the late 19th century non-performing composers sometimes asked too much of musicians at the time; after the first seventy-seven rehearsals of *Tristan and*

Isolde, it is said that the director had a nervous breakdown, that another conductor had to finish what had seemed to be an impossible task. Today, some of our high-school groups can perform better than professional groups did a century ago; the race between the composer and the virtuoso is apt to be a draw, with the listener on the losing end.

"Doing" Is Not Enough

In the second phase of music education it has been and still is recognized that *doing* is not enough; that to do really well, one must have sensitivity. Curiously enough, it was not the musicians who first demanded this education—it was the listening audience. Deluged with more different styles of music than the world had ever known before, the listener demanded courses in "Appreciation." As the concert business grew to Big Business, what Virgil Thomson calls the "Appreciation Racket" flourished like the green bay tree. People in search of culture and willing to pay for it were so unsure of themselves that they had to read the reviews of performances the next day to see whether their hunches were confirmed. But this education was important; that the taste of concert-goers is higher for it goes without saying.

Appreciation, however, was slanted so far in the direction of the listener that education of the musician for sensitivity was somewhat neglected.

There are those who have always maintained that "expression" cannot be taught. Then there are those who believe that "expression" is merely synonymous with dynamics; that first you must learn the notes so that you can "put the expression in" afterwards. This we might call the tinted postcard school of expression. It might possibly be better to learn first what it is one is supposed to express—*then* learn the notes.

Sensitivity should mean that all our senses are alive to a piece of music as a whole; it should mean much more than the narrow definition we have given to the term "expression."

The Seashore tests are not, as claimed, "Measurements of Musical Talent." No scientific tests have yet been devised with which to measure personality and genius; but these tests do measure certain distinct phases of sensitivity, pitch discrimination, motor response, and so on. I, myself, in submitting to the pitch test learned an interesting lesson. As the intervals came closer and closer to perfect unison, my poor ears were not enough by themselves. I found, by relaxing my body from head to toes as nearly as possible, by allowing it to respond as a whole, "up" or "down," my *organism* as a whole gave the answer, until the pitch went beyond my hearing limits.

Train for Sensitivity

The lesson was obvious. We have yet to learn how to train students for sensitivity, so that each will throw *all* of himself into what he does, knowing where and when to create tension, when and where to relax. Ear-training, for example, should be much more than purely aural recognition of intervals and chords, motives and phrases. It should be a part of body and mind-training. What is the use of drilling on intervals and chords, motives and phrases, if the body remains inert or overly tense, without rhythmic response?

Candidates for graduate study and for positions as teachers are often asked to write down a familiar melody from memory. The most common faults disclosed are not in tonal hearing, but in rhythmical organization.

These candidates, from all indications, show spotty improvement from year to year but some very discouraging reports keep coming in. With all the splendid work being done in public performance, disappointments come not only in examinations for sensitivity but also for musical literacy and general knowledge. Where fine results come to light, it is when a student uses his or her *brains*.

There was once a school of piano teaching which advocated that a pupil should, or at least could, prop a book up on the music rack and read while practicing finger exercises on the theory that the mechanism should become automatic. The difficulty there was that the poor listeners at the recital merely heard some more *practicing*. The pianist gave them no food for thought, no desire to dance nor to sing—no feeling for "life on a higher level" (as Curt Sachs defines dance itself).

Music Demands Thinking

The third, and perhaps the most important, phase of music education in modern times is that we have at long last proven to colleges and universities that music demands *thinking*; that the literature, history, aesthetics, structure, styles, psychology and sociology of music are just as worthy of serious study as any other subjects in the curriculum.

The recognition of music as a thought-provoking study, as a fascinating realm of knowledge, as one of the great civilizing forces which has made the world we live in, has not yet reached down very far into the high schools and is only now percolating in our teachers colleges and schools of music. Until recently, most of the latter have remained in the "elocution stage." Performance means everything.

The great difficulty as a rule is in getting our performing students to be on the alert as to *what* they do, *where* their music came from, *when* it was written, *why* certain styles demand one approach, and others call for different attitudes and interpretations. To get students to discuss their repertoire and the content of their programs, to get them to read up on the music they hear and perform, should be the first necessary steps in what we call "musicology." That formidable word merely means, fundamentally, intellectual curiosity concerning any and all realms of musical knowledge. Musicology can begin with inquiry into that which is familiar and into the ways it has come to be what it is, whether it be in the realm of folk or popular music, the phenomena of sound (acoustics), musical instruments from those of primitives to electronics, the relationships of psychology, aesthetics and pedagogy with history, styles and literature of music, or with the development of individual genius among the groups that have fostered musical art past and present.

Unfortunately a great gulf yawns between some professors of musicology in our graduate departments and the music educators in our schools. From lofty eminence, a sort of scholarly virtuosity is being practiced; some of the same contempt for the practical musician is evidenced now and then which characterized the study

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Some Fiddlers May Burn

FRANK W. HUBBARD

THE ATTACKS on the schools referred to in previous issues of this magazine and in many publications are much more menacing than is generally realized. An increasing number of citizens, parents and educators have enlisted in setting up defenses, but there are far too many persons who are still unaware that there is need for defending the schools.

Long since, the National Education Association assumed leadership in combating the forces which have been undermining our educational system. Much has been done by the NEA and its departments to alert teachers and the public to the dangerous elements which are being subtly introduced into the minds of our people. Mr. Hubbard, who is director of the NEA Research Division, presents a warning which should be heeded by all persons who believe in our public school system, and who want to protect it. He writes conservatively; he mentions names and states facts. He is not an alarmist nor, in the terms of his own metaphor, is he turning in a false alarm.

IN THE WEST one of the most dangerous and unpredictable dangers is a grass fire. Experienced forest rangers in these regions never underestimate such fires. As one ranger said to me: "Son, that fire over those mountains isn't very big—but a small grass fire can become a brush fire, a brush fire a forest fire, and a forest fire . . . ? Well, that is *real* trouble."

His words came back to me some twenty years later when "a little grass fire" ten miles away jumped a ridge of hills and burned hundreds of houses in my home town. Many people had seen the smoke for hours but not much had been done about it. Not being brought under control, the fire swept over the hills, caught a few trees and houses, and then became a major catastrophe. When I asked a college professor friend about it, his choked-up reply was little more than "Just a little fire—no one took it seriously—we lost everything."

Today educators are trying to beat out the brush fires of criticism. Hardly a day passes that some school system or college is not confronted by a new blaze. Many of these flare and die quickly, but each one is a potential menace—not only where it starts, but to educational programs throughout the nation. Some of these "fires" are accidental; some are deliberately set. Sparks, borne on the winds of heat, touch off new fires in unexpected places.

Criticism of the schools and colleges is not new. It began with the first teacher, the first pupil, and the first log. Someone did not like that kind of teaching and said so. Such criticism is as normal as breathing and, when the issues are resolved, usually results in better teaching.

Today a wholly different situation exists. The international situation creates many tensions, manpower shortages, produces fatigue; high taxes and rising prices make people scrutinize closely all demands upon the pocketbook, and modern communication multiplies the

power and extent of propaganda. Into this highly sensitive situation has come the self-appointed critic of education with his time, purposes, organization, and funds. He has little to do except to start "fires" and promote discord; he is responsible to no one; his acts rarely violate any enforceable laws. Tutored in the methods of destructive propaganda of recent decades, bound by no code of ethics, disguised in many forms, he builds distrust, promotes conflict, and spreads the sparks of destruction.

The most common front for the self-appointed critic is patriotism—as he interprets it. Behind this guise is a miscellaneous group with economic, political, or social biases and emotions in opposition to public education. The common factor basically uniting this group is opposition to the cost of the public schools and to new taxes and services which will increase the cost of government. The theory of these critics seems to be that if the confidence of the public in public education can be destroyed, then the cost of education will be frozen or even reduced. One formula of distorted logic often found in their propaganda is applied recklessly to school procedures and instructional materials:

If it is progressive then it is new.

If it is new then it is New Dealish.

If it is New Dealish then it is socialistic.

If it is socialistic then it is communistic.

If it is communistic then it is subversive.

From this peculiar type of reasoning various groups go out on all kinds of tangents. They drag in incomplete facts on the Three R's as evidence that the schools have replaced sound teaching with too much "social theory"; they say that children today lack discipline and are encouraged by schools toward irresponsible habits which lead ultimately to juvenile delinquency; they argue that the school program has been filled with many "fads and frills" such as music, recreation, and extracurricular activities; they say that teachers want academic freedom so that they will have more opportunities to carry forward their secret schemes to remake American society. In presenting these statements the self-appointed critic often shows complete ignorance of what actually goes on in a modern school; he pounces on the occasional teacher, who is accused of communistic tendencies, as evidence that many teachers are disloyal; and he does not hesitate to distort isolated statements of teachers or to misuse statistical facts to make the schools resemble his own warped ideas.

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On the national level three organizations have been especially active and notorious:

(1) *The National Council for American Education.* Issues newsletters, pamphlets, cartoons, and other materials attacking college professors, slandering the public schools, and advocating private schools.

(2) *The Conference of Small Business Organizations* (which receives support from some big business cor-

porations). It issues the "Educational Reviewer" to censor teaching materials. Its reviewers often take words and sentences out of context and cite these as evidence of subversive doctrine and purpose.

(3) *The Friends of the Public Schools of America*. It issues a newsletter that exhibits a general reactionary point of view and specific opposition to parochial schools, federal aid for education, and progressive education. The newsletter dwells on the editor's belief that educators are plotting to establish a national system of socialistic education.

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The publications issued by these groups, and some issued by other groups less notorious, are sent widely throughout the nation. Like sparks from a forest fire they set up small blazes among people who have some reason for being critical of public education. Many of these grass fires are quickly stopped by parent-teacher associations, citizens' councils, and the public relations programs of education associations, colleges, and school systems. Meeting these dangers, however, calls for continuous vigilance.

School and Church Cooperation in Music

WILLIAM C. RICE

PUBLIC SCHOOL music teachers and church choir directors, musicians who have much to offer each other, are often bitter opponents. Their animosity may be relatively mild, causing them to ignore each other; or they may loudly make their feelings public. Regardless of the degree of opposition, they are missing out on a fine opportunity to advance the cause of vocal music. The situation is made all the more ludicrous because the church musician is often a school musician five days a week, and he is, therefore, in the ambiguous position of twisting his own arm! In his and other cases the cause of church-school competition may be rooted in obscure community quarrels, but usually the antagonisms grow out of pure ignorance. Let us examine the picture and see what can be made of it.

Every teacher, if he is sincerely interested in his work, hopes that his teaching will make a lasting contribution to the lives of his students. Perhaps more than any other, the music teacher has an opportunity to offer something that has this real significance because of the omnipresence of music in modern life. Without doubt the average music program touches a great many people and provides them with the means of increasing their leisure-time pleasures; it also offers introductory training for the few who wish to make music their profession. Despite these commendable features, music education is ignoring a valuable chance for significant community service if it fails to promote an active interest in the church choirs of every community. The number of young people who participate in such organizations is, in most cases, pitifully small. This situation is important in itself but more important is the effect that lack of interest in church and community choral organizations has upon after-school

There still remain in the profession too many teachers who are indifferent to the threat. They view these attacks as small grass fires, remote from their own communities and colleges, and solely the responsibility of those in the immediate vicinity.

Music educators are likely to be among these who do not know how serious the attacks can become. Removed from strain of direct administrative responsibility they are not often involved in the strenuous efforts necessary to beat down the flames of opposition and distrust. Yet all teachers are involved in the possible end results. Widespread lack of confidence in public education can lead to reduction in school budgets, enactment of tax limitation laws, and defeat of bond issues for new construction. A general atmosphere of defeat can affect federal policies with respect to manpower and critical materials. These conditions when widespread could result in less music education, fewer building facilities, and reduction in the materials of instruction.

The time is not one for fiddling. Those who play in the midst of a conflagration may find themselves burned by the flames.

years. Almost every church in this country could have a highly effective choir if sufficient energy were put behind a campaign to arouse the interest of teachers and students in such organizations.

To forestall one obvious comment: it has been observed that some church leaders, including a few ministers, either intentionally or unintentionally have set up a sort of closed corporation that makes their program unattractive to young people. This kind of attitude places some rather severe obstacles in the way of a cooperative community effort, but will not necessarily doom the program to failure. In addition to church attitudes the present emphasis, as a result of the Supreme Court decision, upon extreme separation from public schools of anything remotely connected with religion must be recognized and treated with caution.

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The school music teacher, especially in high school, has within his grasp the power to enrich his community in many ways, and not the least is his influence upon young singers and their relation to the choirs of their town. Too often a spirit of competition develops between church and school; the result is a mutual throat-cutting that certainly does no one any good, and usually results in much harm to everyone involved. Neither the school nor the church is to be blamed for such a situation because it usually grows out of the same mistake that causes wars: failure of individuals and groups of individuals to understand each others' problems. Too often nobody tries to overcome this gap and chaos is the result. Sometimes the church musician is so poorly trained that he cannot do good work. Sometimes the school musician is equally inefficient; but whatever the case, public or private knifing will not improve matters for either director. Someone should make a gesture of good will, and invariably the

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Mr. Rice is head of the music department at Baker University, Baldwin, Kansas. He is on leave doing graduate work at the State University of Iowa.

Music as an Extracurricular Activity

MEYER M. CAHN

INSTRUMENTAL MUSIC, vocal music, and other musical activities are today generally accepted throughout the country as bona fide curricular subjects. This acceptance into the curriculum has been won through an awareness of the bountiful values of musical activity, and through a dynamic leadership which has been provided by music educators during the past twenty-five years. Prior to the acceptance of these musical activities into the curriculum, many of them were carried on as *extracurricular* activities. Such a course of developments is in line with the thinking of such educational leaders as E. K. Fretwell who indicates that curricular activities should, wherever at all possible, grow out of extracurricular activities.

In fact, the acceptance of music into the curriculum has been so complete and of such long standing that its presence is no longer noteworthy, and one hesitates even to mention it. In some circles the subject matter of music instruction and its teaching techniques have become pretty well standardized and in some cases, unfortunately, crystallized and even ossified. Many such classes are dominated by the instructor and his beliefs; an instructor who leads, instructs, plans, executes and organizes. There are many variations of this kind of autocratic leadership, but in the main, curricular subjects in many, many cases are handled in this way.

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This is a general picture of the curricular status. What about the extracurricular music program? It is customary in most secondary schools today for administrators to allot time for extracurricular activities. Most administrators are sold on the benefits of a school-wide extracurricular program. In fact, as far back as 1918, the report on the Cardinal Principles of Secondary Education recommended the appointment by principals of a director of "preparation for leisure." Such a person would today likely be known as the Coordinator of Extraclass or Extracurricular Activities.

Because of the important role of music in extra-school activities such as operettas, football games, parades, dramatic events, teas, etc., there is an assumption on the part of many people that the extracurricular status of music is in good order. But the ideal extracurricular program and the philosophy behind it call for certain values which are not present in many of these activities. The extracurricular philosophy recognizes the value of "civic-social relationships" as a *prime* objective. It seeks to create for the students new interests, new responsibilities and a peculiar means of evaluating life and events that is close to the student and meaningful

to him. There are many other values listed by those who have thought about extracurricular activities, and many of them, of course, could well apply to curricular activities as well. Such things as training for leadership, for recreation, for ethical living, for the discovery of special qualities and abilities—these and other values are more than sufficient reason for the establishment of an extracurricular program.

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Such a program must, of course, be student-centered. It must take into account such fundamental adolescent drives as curiosity, gregariousness, loyalty, sympathy, imitation, mastery, sex and the strong desire for approval. And, of course, it must take into account the factor of individual differences. Where does all this leave the music educator who is only interested in bringing good *musical* experiences to the individual and to the community? When it comes to extracurricular musical activities, such a music educator is off-base. He is wrong. He is wrong because the extracurricular music program should be student-centered and not music-centered. Activities should grow out of a genuine student need and interest. There should be a maximum of student participation and student responsibility. Activities should be on a broad plane, and should be integrated with the entire program of the school. Evaluation should be continuous, and activities should be replaced or discontinued when there is no longer interest or need for them.

In applying these general principles to a specific music program, some music educators find themselves face-to-face with the controversial subject of popular music in the schools. We say that activities should grow out of a genuine student need and interest. Here is a broad general statement which, by its aptness, has become an educational cliché. It must, however, certainly underlie any concept of extracurricular activities.

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What kind of music are young people interested in today? According to a survey by the Griffith Music Foundation, Newark, New Jersey, 90 percent to 95 percent of the students from the tenth to twelfth grade who were tested preferred popular music to classical music. That the tastes and desires of such students are not much different from their elders is indicated by the results of an NBC survey taken in 1940 of a cross section of the NBC listening audience. In this survey, listeners voted nine to one for popular music. We may conclude that

young people between the tenth and twelfth grades in our areas may also want popular music. (Incidentally, in this same survey, fifth-grade students were almost 100 percent for classical music. Therefore, an extracurricular program for them would be organized accordingly.)

Students who want popular music will, in most cases, express a desire for dance bands, or for some type of vocal or instrumental ensemble centered around popular music. Certainly these organizations can be social and recreational. A realistic and practical approach to the world of music, commercial and otherwise, indicates the desirability of varied training and experience and, by all means, broadmindedness.

In organizing an extracurricular music program, the first step should be a survey of student preferences and interests. Students may be presented with an "Activity Program Questionnaire" which lists many activities, but which also has an important additional section entitled "Suggested Activities." Students check those activities of their interest which are listed, and, in the "Suggested Activities" section, they state those activities of their interest which have not been mentioned. The results of such a survey can very well point up the tastes, desires and interests of a student body. Such a survey can provide music educators with an up-to-date picture of fads and tastes at the student level.

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It is certain that no set of music activities can be predicted for all areas of the country. For example, very few students, if any, in the New York Music and Arts High School would be interested in organizing a hillbilly band. The same might not be true, however, of certain rural areas in California and other states. Such choices are not only peculiar to tastes and mores of the region, but they are also affected by the ever-so-transient fads to which young people, and sometimes their elders, are susceptible. Today's interest in popular music of Latin American style, for instance, may quite likely be supplanted one day by an interest in Oriental or even conceivably the polyphony and musica ficta of the fourteenth century. We must be prepared for a variety of activities.

An example of the changing scene is the amount of emphasis which certain standard textbooks on extracurricular activities have placed upon the "Music Memory Contest." To my knowledge, the music memory contest is now practically extinct. Yet, in one standard text one finds the entire subject of music as an extracurricular activity covered by two articles on the music memory contest.

One popular method of organizing extracurricular activities is through the establishment of clubs. Clubs have the advantage of emphasizing the social and recreational aspects of the activity. Whatever the manner of organization, club or otherwise, these activities may center around organizing, creating, performing, learning or listening activities. In other words, all aspects of musical experience may be considered appropriate and within the purview of extracurricular activities. Such activities may involve, and *should* involve, all kinds of music lovers. The more advanced instrumentalists or vocalists can join together to play works suitable to their abilities

ONE of the most serious weaknesses in music education today is discussed here. Readers will agree with the Editorial Board that this is a well thought out paper — that there are implications and overtones, as well, which should stimulate self-analysis on the part of the reader. . . . As one member of the Board commented: "Some readers may not react favorably in the terms of 'Music as an Extracurricular Activity,' but all recognize the modern trends and the need for a balanced diet in the music education program—and no apologies offered." Mr. Cahn is director of instrumental music and instructor of music at the City College of San Francisco (Calif.). He is a member of the Music Education Research Council.

ties and interests. Performers of *all* levels should have the opportunity to experience music in a recreational manner. The same should be true of non-performers. There can be music listening groups, popular and classical.

The general areas of music study in the secondary schools are: general music courses, assembly singing, performing groups (instrumental and vocal), individual and group lessons, music appreciation, music history and theory and harmony courses. Extracurricular activities can well be offshoots of these curricular subjects. As extracurricular activities they will, of course, be lead by the students and the goals will be those of the students.

James Mursell, one of America's leading thinkers on music education problems, believes that a most important factor in music learning is the development of what he calls "musical initiative." He defines musical initiative as a process whereby students themselves think of things to do with music and actually do those things. He points to the immense value to the individual's musical growth through, for instance, attending concerts on his own, reading articles, informing himself about musical activities, performing, devising personal methods of practice and study—in short, doing personal exploration over a broad area of musical activity—*on his own*. He indicates further that the "promotion of this musical initiative. . . . is one of the prime responsibilities of music education."

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Where, we ask, can this be done more easily than in the extracurricular program?

Translated into public schools' extracurricular activities, this exploration can run the gamut of musical experience. Students can take themselves to concerts, or they can stage them. They can try out music of all kinds, either through recordings or through performance. They can devise means of teaching themselves. Most important, they can organize and execute means for socializing music for their own pleasure, or for any other reason. One of the most glaring failures in music education today is the failure to teach young people how to use music as a social experience. This is easily seen by examining the musical conduct of American adults today.

In some schools, the most influential obstacle to a successful extracurricular music program is the music teacher.

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Searching...versus Selling



The author with a group of students

SAID Hugo von Hofmannsthal, Austrian poet: "It is not our intention to pose new tasks, but rather really to accomplish the old ones." William Biery of the Elmira (New York) Public Schools advocates this theme in reference to searching to improve the string program, rather than trying to "sell" more and more glamorous marching bands to the public.

It is every reader's right to know what prompted the writing of any given book or article. In this case, there are two reasons that prompted the writer to examine the opposing practices of *searching* and *selling*: (1) the growing tendency of so-called public school music directors to emphasize the marching band in the belief they are selling music to the public; (2) the "stringless" situation, and the "wailing" of many string teachers that the "plight" of our school orchestras is the fault of the band teacher, or someone else.

In the beginning, let us agree upon a definition of terms. *Searching* is to be conceived as asking ourselves if we really are offering something worth while, and, furthermore, whether or not we are handling it in the best way possible. *Searching* is a never-ending task; it is humble.

Selling, on the other hand, boldly asserts that "This is it." It implies that we have something that the public will surely go for—and if it doesn't, we'll force all to like the product. *Selling* rarely questions as to whether the offering is worth while; it is a task with a definite end. Tomorrow will bring the selling of a different product with the same reckless abandon. The public will attend to the termination of each offering.

During the writer's years as a public school teacher, a significant number of thinking college students have expressed a hostility toward the excessive number of hours demanded by university football bands—and hours for what purpose? To enable the band to be invited to entertain the crowd between halves at a professional football game in somebody's stadium? In some quarters, this seems to be the pinnacle of achievement.

This is a rare instance, of course, but what music teacher could not cite some school which spends the larger part of its funds for twirling batons, uniforms—many of which are for non-musicians—and various other ornamentation. And the same may be said for expenditure of time and effort. All might be excused in the name of expediency if these bands really sounded musical. Some *do*, but more *do not*.

So what? we ask. Are we searching or selling? In those instances where the marching, per se, is of high order, we might pause to ask what proportion of the activity is in the realm of the physical education department, and what proportion is in the music department? Certainly this much is clear: a marching band in a great many instances cannot be justified as a means of music education. Whatever its merits, they cannot be claimed in the name of music. If such activities are to be continued, perhaps they should be transferred to a department of entertainment.

Indeed, the marching band appears to be the result in many cases of an outright job of selling. In some few instances one may ask not only *what* is being sold, but also *who*! If there is genuine musical worth-while-ness in a heavy marching band schedule, its merits are escaping a growing number of teachers.

It would certainly seem that we might well examine our offering to determine the extent to which music is serving the individual as music. The examination would indicate, it seems to me, a prescription for more searching, less selling. In the long run, searching will do its own selling.

We might note that radio has used the give-away to sell radio, or more specifically to attract listeners away from other network shows to that of the station doing the selling. Might it be that the overemphasized, eye-appealing, marching band is our version of radio's give-away? None of this is to be construed as a plea to abandon the marching band in our school programs, but rather to see it in better perspective.

In music we have a field of activity second to none as school subjects go—a fact which many people outside the profession have been telling us for years. But tramping around a football field from five to ten hours a week, or up and down Main Street headed by a troupe of twirlers and a bevy of beauties is surely a case of fumbling the ball. We don't have to sell music with such tactics; music was sold long ago. This does not mean that now we sit back to enjoy the fruits of someone else's labor; it does mean that we must search for better ways to use music to serve the individual. Conceived of in this light, the marching band has no more than a minor place in a program of music education.

The String Situation

Now, to the "stringless" situation. It was suggested that band teachers dare not ignore the "searching" aspect of music education, while sitting back to enjoy the benefits of music's previously established position as a field of activity. Perhaps this ignoring is just exactly what the string teachers have been doing recently.

To play the violin was accepted as a splendid thing to do long before anybody thought of organizing a school band. The strings were familiar to young players, at least in a small way, while the bands were struggling for recognition. Said the orchestra people, "Come and we'll teach you"—while the band was holding out glittering prizes, the value of which was questionable.

Stated briefly, the band teachers have been selling; the string teachers have been sitting and moaning. Neither group has indulged in a reasonable amount of searching. That this condition is not a necessary one is proved by the fact that there are some exceptions, though they are too few.

What evidence is there that we are comparatively "stringless" today? The string teachers say so themselves; contrast the number of students participating in school bands with those in school orchestras, or scan any contest or festival entry list. Evidence that string teachers are "moaning" can be found in a number of JOURNAL articles in recent years on the "plight" of the strings. Would a little searching be out of order here—an honest asking of how the stringed instruments can help the individual find himself with music?

In a constructive article in the MUSIC EDUCATORS JOURNAL,¹ a writer made some suggestions for developing a more functional string and orchestra program. But exception must be taken to one statement: "In-

structors in colleges, for the most part, have failed to sell the string program to the students and the general public. Special students go to the conservatory to study under special teachers. Their aim is fine performance on the stage, in a symphony, or in a radio orchestra. If they must teach, their students will again be special students. Some cycle!"

It certainly is some cycle. But is it surprising when the initial assumption is that college instructors have failed to sell the string program to their students? The whole assumption is false—the idea that the strings must be sold. Rather, they must be *found* to be of service to the individual, not by the instructor but by the student. And where, one asks, does the teacher enter the picture? The answer is that it is the teacher who should search out the means by which the strings may be of service to the individual. Thinking students on the college, secondary, or elementary level can't be sold on very much. They are, however, highly susceptible to insight. Find better ways to have the strings serve the individual and the selling aspect will be nothing more than a mere by-product of the whole process.

The same writer in his article on strings rightfully finds fault with string class methods for writing in sharps or in the key of the string. Is it too much to suggest that we stop playing sharps and flats and begin to play music and melody? Certainly no doctoral thesis is necessary to convince one that the thought may have merit. The least that can be said is that ideas of this type represent searching.

In the same issue of the JOURNAL above referred to is a suggestion for string teachers made by, of all people, a vocalist.² The article is an example of genuine searching by a grand old man who is big enough to admit he regrets that it took him fifty-two years of teaching to discover an idea he had been needing.³ How many string teachers who have been in service half as long as this gentleman are now searching? (Or is it easier to play the drums?)

Searching versus Selling

To be as generous as is consistent with the truth, the most that can be said for the practice of selling is that it creates a demand—and usually an increasing demand up to a point—for an offering which may be of questionable value. In the commercial field where the true nature and superficiality of selling can be seen most dramatically, we find the one-time salesman for many lines of goods now reduced to a mere order taker. Let radio with its soap operas sell soap, and let those who deal in soap do it this way if they so wish. The reason they do it is that they find they can get away with it.

Outright selling is much easier than developing genuine insight in the individual. Soap peddlers don't care whether you fully appreciate their product or not, as long as you buy it. As teachers of music, we cannot afford to assume that attitude.

But to reject such an attitude is still not a positive and progressive approach. We must use an approach which

¹Giddings, T. P. "Stringless? Why?" MUSIC EDUCATORS JOURNAL, May-June 1949, pp. 39 & 39.

²"It took me fifty-two years of school music teaching to discover that the most useful instrument of the whole list is—don't faint—the ukulele! . . . It plays rhythm, melody, and harmony—all three of the elements of music. One can sing as he plays. . . . It keeps together singing and playing in the simplest and finest way. It leads to the orchestra, to the strings of the orchestra—and to the band also."

³Bacich, Anthony Paul. "Who Listens to That Stuff?" MUSIC EDUCATORS JOURNAL, May-June 1949, pp. 33 & 34.

is seeking out ways and means to better serve the individual through music. Thus we ask in all sincerity: how does the overemphasized band spectacle meet this criterion?

String teachers! Why befog the issue? Certainly students are in school mainly for educational purposes—in the case of music, to gain a knowledge, appreciation, and love for one of the beautiful elements of life—not to be in the show business. Listen to the vocalists. They were singing before you were fiddling and are still going strong and getting stronger every year. Can the same be said of our school orchestras? Is it not clear

that we need no new tasks, but rather really to accomplish the old ones?

To continue to improve string playing which was started before bands began—this must be our aim. There is nothing so new about it; instead, it involves a *searching* for ways to better develop what has been started. If the ways and results are good enough, there will be no need to *sell* students on the strings.

And what is the writer's special field? In the spirit of confessing rather than boasting, I have been a band teacher exclusively for twenty-one years. But fiddlers, I envy you your instrument!

Music as an Extracurricular Activity

CONTINUED FROM PAGE TWENTY-ONE

er himself. His reputation, and often his salary and his job, depend upon the caliber of music his students perform. In this respect the music teacher is as unfortunate as the football coach who must win games to keep his job. It is reasonable to presume, then, that the music educator will try to keep a hand in all the music activities of his school.

Yet the very purpose of extracurricular activities is to provide the students with the say-so concerning their own extracurricular destiny. Here, of course, we have a dilemma. This dilemma is quite easily solved in many cases by permitting the music educator to take over the activities in his own way, thus denying students a rich, student-motivated extracurricular music program. This is rarely satisfactory.

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The resolution of this dilemma, I believe, is simple. It requires affirmative action on the part of administrators who must assure music educators that their jobs do *not* depend upon the caliber of music their students perform. The writer is fortunate to work under such an administration. These administrators must communicate this concept to music educators in terms that cannot possibly be misunderstood. A paraphrase of some such statement as this might be appropriate:

"I know that you are a skilled musician and teacher. I suspected this when I hired you, and you have since proved your skill in your organizing, your *teaching* and your directing. I want you now to join with me and with the rest of the faculty in planning and executing a music program which will fit in with a well-rounded educational program that includes the best educational thought. At times such a program and such educational thinking will indicate that our music performance standards should be lowered. As for example, if our students decide to stage a variety show "on their own," we know that the music could be better with faculty help, but we also know that there are other and more important values to be obtained through such an all-student operation. In such a case, you would not be judged by the music. You would be judged, rather, by your cooperation and understanding of the operation and the values involved. . . ."

Music educators who are alert and imaginative should welcome the extracurricular program as an opportunity to seek out newer, fresher, and perhaps better ways of performing the job of music teaching. In one respect the extracurricular program may be thought of as the

experimental program for the future; extracurricular activities are, perhaps, the laboratory for the curriculum of the future.

It is interesting to note that a program which implements the basic principles of extracurricular activities also fits in with certain recent educational thinking for *curricular* activities. This is no coincidence. It is merely one more indication that the educational process is being divested of meaningless formality and tradition, and is instead taking on activities which have vital meaning for human beings and their lives.

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Enriching Instrumental Music Study

DONALD B. NORTON

THE AUTHOR, who is band and orchestra director at the Baltimore City College, Baltimore, Maryland, received his education at the Western Michigan College of Education, the University of Michigan, the Royal College of Music, London, England, and the University of Maryland. In addition to teaching he has had several years of professional experience as a violinist, violist, and clarinetist.

HAVE YOU as an instrumental music teacher ever wondered just how much theory, harmony, history of music, and conducting you should teach your students, and just how profitable such teaching would be? Assuming you are a teacher in a secondary or junior high school where such music courses are not offered as a part of the curriculum, and any teaching of these subjects must be "sandwiched" into either the beginning instrumental class or a band or orchestra rehearsal, let us consider the desirability of spending time enriching our classes with such subjects. The instrumental teachers in schools where these courses are offered in a music major curriculum do not always realize the far-reaching and beneficial effects these courses have upon the young instrumental student.

Instrumental music teachers tend to be primarily concerned with results and generally have to consider the utility of everything they teach. "Every minute must count." Are not there innumerable concerts, assemblies, radio broadcasts, television shows, and the football season with its half-time band shows to consume the time and energies of the director? The question that immediately comes to the mind of the efficient director is, "Do I have time, and is it worth while?"

Applying Psychological Findings

Music educators have a great deal to learn from educational psychologists; we have not always done a good job in applying their findings to the teaching of our subject matter.

Some of the most interesting experiments that have been carried on by educational psychologists are in the field of the learning process. In experiments with boys and girls of school age learning mathematics, it was found that in two groups of children of approximately the same mental ability, the group that was taught not only rules and formulas for solving mathematical problems but also the theory behind such rules learned much faster, did much superior work, and had greater enthusiasm for their work than did the boys and girls who were told nothing except the bare mathematical formulas. Yet, how many music educators are guilty of teaching the "bare formulas" as applied to music? We are in most cases teaching the child correct embouchure, diaphragm breathing, correct finger position, and good bow technique, but are we teaching him music in its broadest sense—ultimately giving the student superior results and all-around good musicianship? It is one thing to produce a clarinetist, a cornetist, or a violinist, but it is

another thing to produce a performer with musicianship.

It is my opinion that theory, harmony, music history and conducting can and should be taught to every instrumental music student; that time spent incorporating these subjects into the beginning student's instrumental class, the band or orchestra rehearsal, or the sectional rehearsal, is time well spent, which will produce better performers who are, in the true sense of the word, musicians.

Theory and Harmony

Let us consider first elementary theory and harmony for the junior or senior high school instrumental music student. In what manner should we introduce such a study? What is its practical value to the student and the director?

Most instrumental methods emphasize scale and chord studies as a foundation to technical mastery, yet most students do not like scale and chord studies, and can see no practical value to them. The teacher, however, has told the student they are the thing to practice. No rational human being, child or adult, will continue to do a thing indefinitely because someone has told him to. The student, as the educational psychologists have pointed out, wants to know the practical purpose behind the act being performed.

Within the first year of study, every instrumental music student should be taught the construction of the major and minor scales, and chords in their simplest inversions. The instrumental music director should not hesitate to take a passage from the band or orchestra repertoire and analyze the passage harmonically for his students. Once a student realizes that music can progress only upward or downward, either scalewise or chordwise, he will take a more intelligent attitude toward the seemingly dull scale and chord studies found in instrumental methods. He will have discovered by a theoretical approach the practical value of scales and chords; their value will become meaningful to him. Point out a G major scale passage, or a D minor chord, disguised in a rhythmic pattern in an actual solo, band or orchestra part, and you may be sure that a conscientious student will practice that scale or chord just a little more thoroughly.

Most instrumental students do not study very long before they become interested in playing songs and, particularly, popular music. This generally leads to a desire to play in the idiom of currently popular dance orchestra performers. The student has heard improvising or "hot" playing and he now wants to be able to do such playing himself—and here is a rich opportunity for the alert instrumental director to seize. Why not encourage your student to attempt a few "hot licks?" Unless he is extremely talented his "licks" will be few in number. Point out to him how all such playing is built upon scales and chords, and how easily he can increase his repertoire of "licks" and his "hot playing" ability through the thorough study of theory and harmony. You are then building on a genuine desire on the part of the student.

It is interesting to observe how the instrumental music

student may become interested in harmony, orchestration, and arranging, upon being given the most elementary theory. He has begun to learn the "rules of the game" and has found music to be doubly interesting.

Have you ever thought of the great numbers of our superior high school musicians who have become excellent performers but who would be at an utter loss if asked to conduct even the simplest band or orchestra number? It is interesting to speculate about how much better performers they might have been had they only known the fundamentals of baton technique.

Teach Fundamentals of Baton Technique

Observe the new band or orchestra member during the first few rehearsals when everything is quite new and strange to him. If he has been taught the movements the baton makes in 2/4, 3/4, 4/4, and 6/8 time *before* experiencing his first rehearsal, he invariably catches on much faster. Even though he may lose his place, he knows where the first of each measure occurs; eventually he becomes a much better musician than the student who knows only that his director "beats time."

The fundamentals of conducting and baton technique can be easily taught in the beginning instrumental class and the time spent justifies the results gained. Do not hesitate to take time out during a rehearsal to explain the fundamentals of baton technique, or a conducting problem; your musical organizations will play better for it. Allow your students to conduct occasionally. Once your students realize the science behind the art of conducting they will realize that you as a director are not merely a time beater, but that your every motion conveys a specific musical meaning.

Once the members of the band and orchestra feel as if they have an opportunity to express themselves through

the medium of the baton, they immediately have a heightened interest in everything the conductor does. They now have a definite goal to work toward.

The student conductor soon realizes the tremendous problems that confront the director of a musical organization. It becomes apparent that in order for a conductor to give an artistic, authentic performance of a work, he must know something of the background of the composer, his life, his times, and something about the ideas he was trying to express musically. Thus, the young conductor soon realizes the necessity of studying the history of music as an aid to a better interpretation of the music he is about to conduct.

Making Composers "Live"

Motion pictures within the past few years have done an excellent job in arousing people's interest in the music of such composers as Handel and Chopin. Movies have accomplished this feat by making composers appear as living human beings (adding, of course, a partly fictionalized story to make such films a box office success). Unfortunately the lives of all great composers have not been filmed and probably never will be. We music educators, however, owe it to our students to make composers live through intelligent discussions and intimate glimpses into their lives as we rehearse and play their works. Many of the gripes students may have about Bach or Beethoven being too long-hair vanish upon a little more familiarity with their backgrounds.

It *does* take time to teach theory, harmony, conducting, and history of music, but I am convinced that the results the student and teacher receive in all-around good musicianship as a result of enriched and integrated instrumental music teaching more than justify the time and effort spent, and that we are ultimately making American youth truly musical.

Composers Council

BORIS A. KREMENLIEV

IT IS THE AMBITION of every would-be composer to study with any one of such men as Aaron Copland, Roy Harris, Howard Hanson, Ernst Krenek, or Darius Milhaud. But it took foresight and a considerable amount of pioneering spirit for the Department of Music of the University of California at Los Angeles to make it possible for composition students there to come in personal contact with all of these men in a single academic year. So successful was the experiment inaugurated by the chairman, John N. Vincent, Jr., that this unusual pedagogical approach has been incorporated into the regular curriculum of the Music Department of the University. In the academic years 1949-50 and 1950-51, Arnold Schönberg, Virgil Thomson, Carlos Chavez, Douglas Moore, Roger Sessions, George Antheil, and Otto Luening appeared.

The Composers Council was so organized that each of the composers gave a public lecture, and two seminars limited to the ninety-odd composition students. On such a restricted schedule, it was obvious that not every student could present an original work; therefore, some twenty works were chosen for performance. These

works were not necessarily the best in the opinions of the professors of composition who selected them, nor were they the most advanced; they were, however, typical of the writing being done in the three beginning and one advanced composition classes. They ranged from vocal polyphonic works in the style of Palestrina through romantic-flavored compositions for large orchestra, string quartets, and organ toccatas in the twelve-tone technique. Influences of such men as Stravinsky, Copland, Bartok, and Schönberg were frequently apparent, as is often the case these days with young composers. This was not, however, accidental—since every student who had completed basic disciplinary training in the various branches of theory was not only allowed, but actually encouraged, to continue his composing in whatever style he felt suited his temperament, taste, and stage of advancement.

Such an unusual departure from academic practice was begun with misgivings and some reservations, since the faculty agreed that these meetings could not take time from regular class sessions, and thus the students were attending seminars and lectures on their own time. The turnout was so enthusiastic, nevertheless, that there was

never any doubt as to the drawing power of the program. After the first seminar, the student reaction was so overwhelmingly favorable that music students in other courses constantly requested admittance to the seminars as well as the lectures—and some exceptions had to be made to the rigid rule of restricted attendance.

If the students expected fatherly praise and distant, vague, high-sounding theories, they were somewhat taken aback by the down-to-earth approach of Aaron Copland, who was the first composer in the series. Copland had come to criticize, and, with the briefest preamble possible, that is what he proceeded to do. Selecting from the program of student works at random, Copland listened attentively to an *a cappella* number. "This," he decided, "is just nice music. There isn't a thing I can say about it." Others were not so lucky. One rather diatonic little song brought forth the comment that "the theme needs a fresh interval to make it interesting and distinctive." Several examples of purposeless writing evoked the suggestion that a psychological entity is an integral part of all music.

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Subsequent works provided points for discussion on composition in general. Copland laid special emphasis on the inevitability of great music. Beethoven he considered outstanding in that respect—that, from numberless possible solutions, Beethoven always chose the one which we still *feel* to be inevitable. Copland further said that a composition must have a tonal structure on which to stand, a clear relationship between keys. Conventional harmony is difficult to handle for contemporary purposes; simultaneous usage of two simple triads, however, may produce a more interesting and complex color. As an example from his *Appalachian Spring*, Copland played on the piano an A major 6/4 tonic in the left hand with a dominant triad of the same key in root position over it. While technical skills are unarguably important, he warned the students that young composers frequently become so concerned, for example, over relationships between various subjects that they neglect the over-all effect.

Ernst Krenek, whose fame skyrocketed overnight in Europe during the twenties with the performance of *Johnny spielt Auf*, was perhaps less well known on the campus than were the other composers. Nevertheless, his reputation as a confirmed follower of the advanced twelve-tone technique aroused keen interest, and it was a complete surprise to the students when they heard him give extremely practical views instead of complicated mathematical formulae. For Krenek, one of the most important problems facing the composer today is the establishment of communication between composer and audience through the interpreter. The latter should not take for granted that the composer has only one way of conceiving an idea; any given composition need not always sound the same in performance. A work of art must be open to varying interpretations; if the music is great, the interpretations are practically without end, depending on the times, conditions, and the emotional makeup of the performer. The interpreter is like a guide, taking us through changing landscapes. . .telling us: "Now this is important; now we shall climb; here is a long elevation; now we have really reached the top; now comes the decline." Krenek says, "With such interpreters, I feel secure—I always know where I am."

THE PLAN described in this article by Dr. Kremenliev, who is associate professor of music at the University of California at Los Angeles, can be adapted to almost any field of music instruction in any community where there are practicing musicians. Thus, a high school or college can call upon instrumentalists, music personnel from radio stations, symphony orchestras and bands, song writers, arrangers, composers, and conductors (all local or from neighboring communities) to address music classes on the world they will meet when their scholastic years are ended. The vocational guidance thus offered in a dramatic form will be invaluable to youthful musicians who are intent on planning the future intelligently.

Roy Harris put students at ease immediately by assuring them that no composer's works are all good—even the giants are good only in certain places and should be judged by these places, chiefly. Although he advised students to turn to Bach, Palestrina, the Gregorian chants, and Schubert for instruction in melody writing, he differed violently with the school of thought that starts neophyte composers by having them imitate the masters. This slavish following of lofty models may be habit-forming; the young writer may never rise above the status of an arranger, never contribute anything original to the music of his time. On the positive side, Harris suggested a thorough understanding of all instruments used, so that they do only what is characteristic of them; a careful choice of medium, and attention to such details as the necessity of singers to breathe. "The language of the composer," said Harris, "is built from a sound vocabulary—melodic, harmonic, rhythmic, structural, and orchestral."

"Music should be constructed so clearly that *all* can understand what you are doing." With this statement, Howard Hanson launched an exposition of his belief that an integrated technique is fundamental to good composing. Clarity results, according to Dr. Hanson, from sound construction only; from smaller forms within a big structure, the whole emerges clear or muddy as its individual components. Dipping into his wealth of experience with composers established and struggling, Hanson brought up, among other things, these kernels of advice: work at organization—see how things fit together, how to get from one idea to another; the composer should avoid too frequent use of the *fermato*, *ritardando*, and change of tempo—form is bound to be bad if there are too many of these things; whether technique is modern or conventional, direction in a work is essential.

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When the classes assembled for their first seminar with Darius Milhaud, they found him listening with Igor Stravinsky to a home recording of Milhaud's recent *Mass*, which Stravinsky had made a special trip to the campus to hear. The very first student work presented to Milhaud touched off a discussion that might have been subtitled: "What's wrong with young composers?" The endless seeking for formulae and systems, some sort of panacea for all artistic ills, stems, said Milhaud, from the turbulent times in which we live. A young artist may choose whatever idiom he likes, but he must have something to say. If he has, the idea will come through the most complicated of devices; if he has nothing to say, no system in the world will help him.

CONTINUED ON PAGE FORTY-TWO

Music in British Schools

EUGENE REICHENTHAL

EACH YEAR the British Government offers at Reading University a two-week course, free of any charge for tuition, for the in-service training of about two hundred of the nation's music teachers, chosen from about twice that number of applicants. I was fortunate, last July, to have been enrolled in the course, where I made a survey of music teaching methods as part of a graduate project for my degree from Ithaca College, N. Y.

My two hundred British colleagues and I were prodigiously busy almost every hour of the two weeks. From early morning until 9:30 in the evening the steady flow of classes was interrupted only by meals, "elevenses," and four o'clock tea. Spare minutes were seized eagerly for talking shop, composing, rearranging, scribbling and exchanging favorite tunes, studying the recent British publications, and rehearsing for classroom demonstrations.

The course was not only originated but taught by members of the Ministry of Education, a diversely talented team of about fifteen of His Majesty's Inspectors under the direction of Staff Inspector Mr. Bernard Shore internationally known violist and author of *The Orchestra Speaks*. Mr. Shore directed the orchestra during the course, lectured on school orchestras, and directed the full group as a chorus in Vaughan Williams' "Sons of Light." H.M.I. Mr. Cuthbert Bates, one of the most popular choral directors in England, led the chorus and orchestra in Faure's "Requiem" and works of Palestrina, Howells and Praetorius, all of which were presented at the course's end as an evening's concert for the music lovers of Reading.

H.M.I. Mr. John Horton, former broadcast arranger for the BBC, presented five absorbing discussions of music history, illustrated by live performances of such variety—duo-piano, organ, orchestral groups, ancient instruments, medieval religious drama—that it often seemed the whole university was abuzz in anxious preparation for his lectures. (Even I was enlisted into a recorder quintet, playing "All On a Summer's Morning" to illustrate its evolution into a set of variations for the virginal.)

H.M.I. Mr. Harry Brook, prolific composer of some of the finest songs published for school children in England, presented a half dozen lessons in the teaching of aural training and sight singing. Three pioneers of string teaching in the British schools, Gertrude Collins, H.M.I. Miss L. C. Smith, and H.M.I. Mr. J. A. Page gave daily instruction in the teaching of violin, viola, and cello. Other teams of Ministry instructors presented several courses each in rhythm bands, recorder playing, keyboard work, and conducting.

Distinguished lectures were presented by Reading University's vice chancellor, and by the heads of the

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Schools of History, Philosophy, and Art. A few tutorials were scheduled; these turned out to be useful "bull session" seminars of about twenty teachers each, who were grouped according to the types of schools in which they taught. Informal panel discussions covered such topics as "Music for the Less Gifted," "Problems in the Primary Grades," and "The Boy's Changing Voice."

On enrolling for the course, I had determined to find out how the British go about solving our mutual school music problems. To this end I made use of some spare time, as soon as I arrived in England, to visit music classes in British schools and to orient myself on the present school system. During the course I took up residence at Reading University's Wantage Hall, a stately, quadrangular dormitory which housed eighty of the music teachers, headmasters, and county music organizers who were enrolled. There I made many friends and acquaintances (apart from their natural friendliness, they were as curious about America as I was about England), and I did my best to get a broad view of every phase of British school music.

I came across many procedures that I had never thought of, or that I disagreed with, and I witnessed the rejection of several principles that I had always taken for granted. But I also found reasons for the differences of approach, and four of them seem especially important.

Differences in Approach

First, the organization of British secondary schools differs in one very essential way from our own. In England at the age of eleven all children are tested, and are thenceforth strictly divided according to ability. The top fifteen per cent or so enter the "grammar schools," where they pursue an academic course in preparation for college. A second small group enters a technical school, if one is available, to study skilled trades. The large majority of average students attend a school called "secondary modern," where they are further subdivided by intelligence into "A, B, and C Streams," each flowing at its own rate. Special schools care for the mentally deficient.

Outside this system lie the private schools (known, perversely, as "public schools"), the church schools, and a few experimental "comprehensive schools" which operate somewhat like ours, but in general the principle of separating the varying intelligence groups marks the basic difference between our systems.

Despite the fallibility of mass testing and the injustice of classifying children at such an early age, the British system has cogent advantages. Children of slow intelligence do not suffer the daily shame of scrambling pitifully behind while the rest of the class march out of sight. The secret of the good discipline in British schools

lies in the elimination of two problems: the child who is too dull for the rest and the child who is too keen. But the most spectacular result, and perhaps the reason why such a tiny nation continues to pour forth the world's first-rate intellects, is the type of school to which the brighter children are sent—not necessarily the world-renowned public schools like Eton, Rugby, Harrow and Winchester where rich children go, but the free school system's many grammar schools, into which the child of any parent may earn his way by scholarship. There from the age of eleven children of high intelligence work together in beautifully equipped schools to standards set by a local university, and when they matriculate at the age of seventeen or eighteen they are well informed, mentally alert, and truly ready for concentrated advanced study.

The second consideration is the brevity of the training period for teachers. All that is required after grammar school is a two-year teacher training course, or a thirteen-month emergency course; this qualifies the British student to teach any subject for which he is called upon. Those who play the piano well are likely to become music teachers, and they generally teach several other subjects as well. There are also a few who complete a full university course (somewhat like our professional music course with a major in composition), but these usually find positions in the public or grammar schools rather than the more general secondary modern.

It seems a typically British idea to throw a person into his field of work at an early stage rather than to overload him with years of theoretical training. Perhaps there is something to be said for giving a short period of training to an intelligent student, rather than just the reverse. But the lack of specialization is a strong handicap, and compares unfavorably with our four or five years of required study definitely within the field of music education.

A third essential distinction, apparent from the first minute one observes a music class in a secondary school, is the innate difference in the quality of the teen-age singing: the voice change comes at a much later age. When the seventy-five per cent or so who attend the secondary modern schools graduate shortly after turning fifteen, it is usual to find that all the girls and most of the boys are still singing soprano. (Confirm this by listening to voices of lads in such English films as *Tom Brown's School Days*.)

Fourth, much disorganization has been caused by the war, the post-war poverty of construction materials, and the drastic changes created by the recent Education Act. During the war children were evacuated from cities and jammed into rural schools, where teaching staffs were cut sharply by the departure of both men and women for the services. Most young teachers spent five to seven years in branches of the service unrelated to either music or teaching.

The Socialists' new Education Act raised the compulsory school attendance age from fourteen to fifteen,



BRITISH LADS AND LASSIES AT THE BELMONT SECONDARY MODERN SCHOOL, STOCKPORT, CHESHIRE, ENGLAND

"This photograph," writes Mr. Reichenthal, "was given to me by Miss F. Sheila Holt. It shows her recorder band at the Belmont Secondary Modern School. Too bad Sheila didn't stand in with her group; she is quite a pretty girl. Her children are running a 'jam-jar collecting campaign.' They receive a penny from some concern for every jam-jar they collect, and the money goes to pay for new recorders."

and, since construction is nearly at a standstill, the already crowded secondary modern schools now have the burden of finding space for an additional class. Three teachers that I spoke to complained of having more than a hundred children crowded into one room for music.

With these four qualifications in view I found it much easier to justify some of the differences in the British method of approach. I did my best to divide my time among all the groups, vocal and instrumental, elementary and secondary—not a difficult task because the schedule had been so strategically planned by the course director, H.M.I. Mr. A. W. Holton.

Vocal Music

"Vocal music," Mr. Shore commented in one lecture, "has been and always will be the basis of our work in the schools." It is probably wisest, then, to consider vocal teaching first. Choral repertoire in English schools is quite dissimilar from our own in level of difficulty. Unison singing is the common practice, even at festivals. Simple two-part work is often achieved by teaching a tune to one class and the descant to another. Publications of two-part works often have the word "Advanced" on the front cover, and only since the raising of the compulsory attendance age have a few very simple three-part books become popular.

There is, of course, good reason for the emphasis on unison singing. In the secondary modern classes I observed (ages twelve through fourteen) almost everyone was singing quite well in the soprano register. For the rest, some boys sang an octave below, and I noticed that a few boys, since discipline was good, dutifully moved their lips without making a sound. The high notes were characteristically pure, and the general performance was more than satisfying.

During our course very little was said of breath control (I don't remember hearing the words) or of diction, but a great deal was said of expressing the emotion or drama or beauty of the words. It occurred to me that in America, by tackling two-part work at the earliest possible age, some of us may be sacrificing artistic beauty for the sake of achieving the technically difficult.

I have heard some educators and many church choir directors say that we are destroying potential tenors by allowing our boys' voices to lower gradually through the change, rather than keeping them sopranos as long as possible. In England, where both churches and schools have encouraged their boys to sing soprano "until the voices go" (an expression I heard many times), adult tenors are very rare indeed. Our choir of two hundred had one hundred male voices, but only sixteen could reach the tenor range—and some of these were really baritones. This may be a racial characteristic, like the late-changing voice, but the common feeling in England is that many male voices have been ruined during adolescence by vocal strain.

As for girls, "There are no altos in our secondary schools," I was told during a group discussion. As a matter of fact, I heard not one rich, mellow contralto voice in the entire group of one hundred ladies in our choir, but rather what sounded like immature girls forcing their voices down. How many more altos there might have been if some few low voices had been detected and encouraged in the schools is a subject for conjecture.

A recent revolution in choral singing has rocked British educators. The Schools' Music Association of Great Britain requested Sir Adrian Boult to direct their National Festival last spring, and Dr. R. Vaughan Williams was urged to compose a choral work for the occasion. He complied with the strenuously melodic "Sons of Light," stirring, but difficult even for our adult choir. The teachers despaired but strove mightily, and to their astonishment the children gave a fine, vigorous performance of the work.

The London County Council, on the other hand, has refused to join the aforementioned association. I heard a recording of their Spring Music Festival at which eighty-five schools were represented by 2,100 children aged six to seventeen. The quality of the choral singing was lovely, but the standard of difficulty (not to mention that of the instrumental performances!) would have been beneath the pride of any of our better junior high schools in New York State.

On the whole, however, interest in more and more intricate vocal work was generally evident. Many urgent queries (and surprisingly few satisfactory answers) were put forward about the boy's changing voice. In my perusal of recent school publications I found a definite trend toward more difficult part singing. But within the unison and two-part range still lies a wealth of songs by Edward Elgar, Vaughan Williams, Gustav Holst, Michael Head, Harry Brook, Benjamin Britten, and scores of others—songs that would certainly make a worth-while addition to our own repertoire.

Music Reading

Music reading is taught in England by tonic sol-fa (movable do), much as it is here, but with interesting variations. Nothing in England compares in all-around practicability to the graded series of books published by various companies in America; all that the British classroom vocal teacher has to work with is a book of tunes and his own ingenuity.

When he teaches a new rhythm pattern or pitch interval he illustrates it not with new material but with songs already familiar. According to our lecturer in aural training, Mr. Brook, the child should read music before learning much of what we in America traditionally teach him. "Cut out all extraneous trappings," is the keynote, and out goes the teaching of letternames, treble clef sign, meter signature, finding "do," and naming notes (Britons use a different nomenclature anyway, saying, "crochet, quaver," etc. for our "quarter note, eighth note," etc.). At the blackboard scale names are not spelled out, but the initial letters only, uncapitalized, are written vertically with *mf* and *td* juxtaposed (and again British texts differ from ours by spelling the scale phonetically: "doh, ray, mee," etc.).

Paring unessentials gets the child into the business of music reading immediately. An expression used several times was, "Teach it the way you would a language." This may not mean much to us, considering the divergence of American views on language teaching, but there is an analogy to the way our children learn English: first they speak, then read, and, after they have confidence in these two processes, they learn spelling and grammar. British aural training first teaches a child to carry a tune and sing happily, then to read tunes, and then, after he can do this with confidence, to understand the definitions and theory.

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French Rhythm Names

This process might be described as mere common sense rather than anything essentially British. But there is one music reading aid which is as widespread in England as the use of the scale and which does not seem to have caught on in the United States at all: the use of the French rhythm names. I was amused when Mr. Brook introduced these names in one of his discussions, but in subsequent chats I learned not only that the great majority of teachers use these rhythm names, but that they are quite enthusiastic about them; I also found that the system is prescribed as a basic teaching aid throughout Scotland. Herr Edmund Kasper, a music director from Berlin and the only foreigner besides myself enrolled in the course, told me that they are in popular use in Germany.



They are not so complex but that a few illustrations can give an idea of the system. Keep in mind that they are really intended to be spoken or sung, not written. Let a quarter note be the unit of beat in these examples, and give the vowel sounds a French or Italian pronunciation.

In compound time with three eighth notes as the unit of beat:



This system is a crutch for beginners and not, of course, meant to be leaned on too heavily. But it is applicable to quite complex rhythms. Curwen, whose American agent is G. Schirmer, Inc. has published a single sixpenny sheet which explains the whole system in graphic form. (They also publish a sheet which describes a simple shorthand for taking rhythmic dictation; many of the teachers have their children use this, or something similar, in classroom exercises.)

A clever lesson plan for teaching the dotted quarter and eighth note is a corollary of the French rhythm names system. Start with the dot and the eighth note, calling them "a-te"; then merely place the quarter note before and the pattern becomes "ta-a-te." Illustrate, e.g., with the first line of "America."

In an American college class in music procedures I remember being instructed to say, "This is the seventh time motion, composed of four sixteenth notes, and it represents four equal tones to one beat." In England the teacher draws the figure on the board, calls it "ta-fa-te-fe," and illustrates it with a familiar tune. The latter method has less pedagogical appeal, but it works better where the quickest possible approach to music reading is the object.

Curriculum

Many American music supervisors prescribe a syllabus for each grade, and demand that a certain minimum

should be taught each year. The matter of fixing a definite curriculum came up several times during the course, but was always met firmly with, "We don't do things that way in England" (a remark the British seem fond of making, even to each other). "Suggestion, advice, and tactful persuasion are the only tools of authority here," Fred E. Stevens, the county music organizer of Bedfordshire, explained to me. "If we prescribed a syllabus we would be fooling ourselves. The poorer teachers would make an unpleasant task of it, and the good teachers could probably work out a syllabus far better suited to their own original talents." Two or three British texts on teaching methods suggest a general curriculum, and these texts are recommended by members of the Ministry.

Before leaving the subject of vocal work I should like to recommend some of the books of melodies used by English teachers for work in elementary grades. If they could be obtained here at a price comparable (and I see no reason why not) to that for which they are sold in England by Oxford University Press, Curwen, Novello, and Boosey and Hawkes, they would afford an inexpensive source of quaint and artistic supplementary material.

By way of incidental explanation to those people who are as perplexed as I was by the hieroglyphics above the lyrics in many of the British music publications, for example:

| : a : | d : - : - | r : - : - | m : - : - | - : -
Be gone - dull care

This is the printed tonic sol-fa, seldom taught nowadays in the schools, but still published for the sake of the many unfortunate old-timers who learned to read it in place of the usual notation.

TO BE CONTINUED

EDITOR'S NOTE: In the next and concluding installment of his article, Mr. Reichenthal will discuss his impressions of instrumental music in the British schools.

To Do, To Feel, To Think

CONTINUED FROM PAGE SEVENTEEN

of musicology in the Middle Ages and the Renaissance.

On both sides of the gulf splendid work is done. Careful scientific research in music has placed more valuable information at our disposal than musicians have ever had before, but this information is not being widely used. A cappella choirs give exquisite performances of "Fairest Lord Jesus" but are still under the impression that the romantic folk melody of Danish-German origin is a "Crusaders' Hymn" from the XIIth century. Choruses and orchestras still blaze away with what they fondly believe to be Mozart's "12th Mass." But when teachers and prospective teachers go to the musicologists for help, most scholars are too busy with minute detail to help with a broad program for music education.

Happily, scholars and teachers are beginning to get together; notably in the schools of music where practice and theory, performance and musicology meet.

Note: This article was extracted from a commencement address made by Mr. Allen, professor of music history and literature, Florida State University, Tallahassee, at the San Francisco Institute of Musical Arts.

The Traditional Classic Hangover

ESTHER RENNICK

"Teachers of music, if we are to bring music to everybody, we must be able to recognize the ceiling of ability in our pupils." So says Miss Rennick, who is a teacher of music in Birmingham, Alabama.

MUSIC FOR EVERYBODY has been my theme song in my home town for several years, but sometimes I feel like almost a lone wolf growling or howling at the moon. We seem to be divided in my section of the country in the matter of music—the "cheap, tawdry, music," versus "high-brow, classical masterworks." There seems to be no middle ground.

Many of our best teachers get panic-stricken if their high school pupils play popular music. Recently one of our good piano teachers called the mother of one of her pupils and complained that she had heard about Mary, the pupil, playing popular music, and she hastened to say: "I will have to ask you not to allow her to play popular music, it will ruin my reputation."

After teaching children music for twenty-five years I know that it is as impossible to create a nation of classics by imposing Gurlitt, Clementi, and Rheinhold upon all our students, as it is to create a nation of writers by insisting that all English classes read Shakespeare, Spencer, and John Donne.

I have taught many children who seemed to be so tone deaf that they could hardly finger through a simple piece unless it had a familiar tune. I also have taught many children who would not even try to learn pieces in which they were not interested. After six months one child was still plodding through his third beginner's book. One day he looked at me and said, "I don't ever practice, because I don't like this stuff you give me to play. If I could only learn *It Ain't Gonna Rain No More*, I would like to study music." I fixed the piece up for him in a five-finger position and it worked a miracle. On his last recital program (four years later) he played Heller's *Warrior Song*, and Kabalevsky's *Having Fun*. He plans to become a church organist, and he haunts the organ loft every Sunday.

✠

It is so much better to work with a child in order to establish a common basis of understanding, than to stand like a martinet and thwart his desire to express himself in his own way. If we teachers are intolerant of the music the student likes, we lose face and appear old foggy and uninteresting. If we are like dictators instead of leaders, we create a feeling of antagonism which makes it difficult to be good friends with our pupils.

During the past few years every boy or girl over twelve who came to me for lessons asked if I taught popular music. I have to admit rather sadly that I do not, but I always hasten to add that I teach piano literature, lay a firm foundation of keys, note-reading, chord structure, arranging, transposing, and accompanying, so that they can play anything they want to play. I always end these conversations by saying, "If you plan to

become a doctor, you do not study medicine in elementary schools. You learn to read, write, study, concentrate, and coordinate your faculties. That is your foundation for your medical studies later. When you are ready to specialize, you go to specialists. If you want to become a swing artist, I know the man to send you to. If you want to teach, become a concert artist, or study voice, we'll find the right school for you."

Most of them say that they just want to learn to play for their own pleasure, to help out at church, or play "singing music." They are the important ones because there are so many of them. With this group I work very hard for the happiness of the student, my paramount interest is the value of music lessons to the student, not the proficiency of the performance. Whether they play *Old Black Joe*, or *Classics for Beginners*, is beside the point. Nine out of ten who play *Old Black Joe*, and get a great deal of satisfaction out of it, keep on until they learn to enjoy playing the most tuneful classics. But, unless the student comes from a cultured, musical home, or has been "exposed" to good music all his life, the appreciation of and love for the classics comes through slow growth. To try to force it often drives a pupil from music.

I am less concerned with "bad" music than I am with bad teaching of any kind of music, and intolerance of teachers toward all music except that composed by the masters.

✠

Teachers of music, if we are to bring music to everybody we must be able to recognize the ceiling of ability in our pupils. We must understand the background, the likes, the inclinations, the desires of our pupils. As grandmother used to say when we acted stubborn, "You can lead a horse to water but you can't make him drink." We can choose the world's finest compositions for our pupils, but we can not make them practice them. We must be able to think and feel with all types of students, if we are to help educate everybody in music.

My great love will always remain with the masterworks, particularly Bach, Schumann, and Brahms. But I will always be grateful for the hours of enjoyment I have had at our starlight operas, where the gay, lilting tunes of Kern, Strauss and others float out to mix with moonlight and fantasy. I am glad to be middlebrow enough to relish the Broadway musicals as I listen to such happy, light-hearted tunes as: *Oh, What a Beautiful Morning*. Ethel Merman singing *Doin' What Comes Naturally* will always remain among my most cherished memories.

The seeds of capacities are planted in childhood. These capacities grow and expand all through our lives. My

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own balanced approach to teaching children began during the magic period of childhood when my father and I attended all the free band concerts in our city parks. On special occasions when we could not afford but one ticket to an indoor performance we would each "sit out" half the performance while the other "sat in." When Sousa brought his famous band we could not afford a single ticket, so we both sat out until intermission, then slipped in and found a seat on the back row of the balcony. My father said, "There is no harm in stealing a bit of beauty, so long as we are not robbing anyone else." My love of band music transcends all except piano music.

Childhood is the time to plant the seeds of musical love. We who teach beginners commit a crime against our own profession and today's children if we lose a pupil because he can not fit into our personal curriculum. Let us fit the curriculum to the child. Let us enter his world, until he is ready to go with us a pace.

All teachers of young people should know who the popular artists are. It might do us good to listen to the Hit Parade occasionally. Maybe we could gain the respect of our young people by swapping knowledge with them about their favorite programs. Interests, enthusiasms, and loves in music change with growth. Many fine musicians began their study with popular music, and vice versa!

While discussing the latest popular program with John or Mary we might make an addendum by saying, "And did you get the radiant beauty and heroic quality in the first movement of the *Eroica* on the program which followed Spike Jones?" The pupil may catch the enthusiasm and sense the sparkle in your voice when you speak of Beethoven. Perhaps he may listen to your program because he thinks you are super. In the long run Beethoven may win his affection and enthusiasm. If not, so long as music brings happiness and fulfillment, —what difference does it make?

Contemporary Music for Performing Groups

A NEW LIST

A NEW LIST of contemporary music for performing groups is about ready for publication at the time this announcement is written. The list is the third in the series issued under the auspices of the MENC Committee on Contemporary Music. The original list, compiled by the 1944-46 committee (Howard A. Murphy, national chairman) and supplement prepared by the 1946-48 committee (George Howerton, national chairman), have been reevaluated and revised by a subcommittee* following recommendations made at the 1950 biennial meeting of MENC in St. Louis.

Final review and editing of the list was undertaken by Elizabeth Meloy, who was appointed committee chairman for the current biennium.

How will the list be published. The first release will be in mimeographed form and will be available for general distribution (25 cents postpaid). After the mimeographed edition has been in circulation over a period sufficient for MENC members to submit their suggestions and comments, the list will be revised and another edition issued. This process may be followed through several times before the list is published in a printed pamphlet.

What Kind of Music is Included? The committee limited the field to the music of twentieth-century composers who are good craftsmen, who write in "serious" forms, and significantly reflect some of the tendencies which distinguish the present century. Excluded were popular songs and current dance numbers, teaching materials, and folk song arrangements except when used as a basis for original work. No distinction was made with regard to American or European origin of composers, but most of the composers represented happen to be American. All compositions listed can be purchased through your usual dealer; music obtainable only on rental has been excluded.

What Performing Groups Are Represented? Listings include Band, Orchestra, String Orchestra, Chorus—Female, Male, Mixed. Chamber music and solo compositions are not included.

*Members of the subcommittee are: Janet M. Grimler, Violet Johnson, Ward Moore, Edgar H. Smith, Joseph Solifer, Albert W. Wassell, with Howard A. Murphy, consultant, Philip Gordon, chairman. (This announcement was prepared by Mr. Gordon.)

What Information is Given in the Listings? Each entry gives the name of composer and composition, publisher, grade of difficulty, source of choral text when known, and occasionally a brief informative comment.

Is the List Limited to "Ultra-Modern" Music? The bulk of the published contemporary music output is neither extreme nor experimental. Within the framework of twentieth-century musical development, most of the listed compositions are fairly conservative. One should not expect to find among them imitations of Schubert or Mendelssohn—rather, their freshness makes them attractive.

Are the Compositions Mostly on the College Level? No distinction was made along such lines. Every composition is graded according to the six grades of difficulty recognized by the MENC and NSBOVA. Works in grades three and four, for example, are by no means neglected in the listings. The more music used in these grades the more eagerly composers will supply our needs on those levels.

How Were the Compositions Selected? At the St. Louis convention in 1950 the Committee on Contemporary Music was asked to prepare a list of useful contemporary music, with emphasis on aesthetic as well as technical considerations. The list is not meant to be comprehensive. Some numbers were suggested by MENC members. Some were suggested by the committee. Every music publisher in the United States and Canada was asked to send catalogs. A great many supplied catalogs or lists; some publishers generously sent music for examination.

How Can the List be of Maximum Service to Music Educators? To be of real value this new list must be tested by the experience of many teachers all over the country. Make it a point to try out at least one of the works you have not yet used. Give the committee your comments on any that you have already performed. Suggest additions or deletions. Use the MENC office as a clearing house for this important information. Help to keep the list constantly up to date, constantly enriched by reevaluation based on experience and experiment. In that way the contemporary music list will function as a live, vital aid to teachers all over the country.

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Research Studies in Music Education

Reported by WILLIAM S. LARSON

Music in Intercultural Education

KNUDSON, EMMA R. *Folk Music as a Tool in Intercultural Education*. Ph.D., Northwestern University, 1946.

THIS AUTHOR has set out (1) to investigate the type and extent of music in the basic series; and (2) to select and classify it, making it available to teachers in a convenient arrangement. The study was prompted by her belief that music education could play an important role in intercultural education and that there was much song material at hand which, if analyzed, would create a desire in the teachers to use music in intercultural education.

Materials used for this study were twenty-four music series in the various editions; the graded series, the two-book courses, the one-book courses, and some teacher's manuals.

The data was listed alphabetically under three groupings: (1) nationalities or countries with songs and their source under each (Index A); (2) songs under human interests with source, page and nationality (Index B); (3) songs with source, page, nationality and interest (Index C).

The conclusions are:

1. 1,198 folk songs representing 84 different countries create a need for indices.

2. The basic series show increase in (a) Number of folk songs since 1930, (b) Number of nationalities or cultures represented since 1944, (c) American folk songs since 1936, (d) Latin American songs since 1944.

3. The countries rank in the following order according to number of songs: United States 266, England 146, France 114, Germany 96, Latin America 65, and Russia 62.

4. There were six distinct areas of human interest: play, home, nature, occupation, religion, and group living or country.

5. In 1945 publications, the English and the original text were sometimes incorporated.

6. There is a need for further research for authentic folk songs and the inclusion of cultures not included in the basic series.

Recommendations were:

1. Intensive research to determine the effect of folk songs as a medium for the betterment of understanding among peoples and races.

2. Further research for authentic folk song material.

3. Editors and publishers should be urged to: (a) Keep avoidable inaccuracies at a minimum, (b) Make an effort to preserve the flavor and character of the songs, (c) At least to a limited degree include the original text and the translation, (d) Stress similarities rather than differences.

Comparison of Solo and Ensemble Playing of Same Melody

NICKERSON, JAMES F. *A Comparison of Performances of the Same Melody Played in Solo and in Ensemble with Reference to the Equi-tempered, Just, and Pythagorean Intonations*. Ph.D., University of Minnesota, 1948.

CONTROVERSY EXISTS among certain acoustical, musical, and psychological theories concerning the dimensions of the musical scale. To check earlier findings indicating that solo performance approaches Pythagorean intonation and to check the several theories, a study was made of solo and ensemble performance of the same material.

Members of six highly musical string quartets were asked to perform a melodic passage in solo and in harmonic ensemble. Random samples of notes stratified by interval were obtained from the solo and ensemble performances for frequency analysis and conversion to interval size. Analyses of variance and "t" tests of significance were employed in comparing solo and ensemble performances and each respectively to equi-tempered, just and Pythagorean intonations.

With appropriate checks and corrections made for variations in speed of sound recording or playback equipment the samples of notes chosen for study were re-recorded on 16 mm. sound film, bound into loops of appropriate length and played on a 16 mm. sound projector. Single tones were thus made to sound continuously until estimates of frequency were made by means of a Conn chromatic stroboscope.

Results of the study were as follows: that there were significant differences between interval means in one or more intervals in all

comparisons; that solo and ensemble performance varied significantly only in the performance of thirds; and that significant differences were minimized in solo vs. Pythagorean and ensemble vs. Pythagorean comparisons.

The investigator reached the following conclusions: that performances do not conform completely to any of the intonations studied; that there is evidence of a melodic pattern of intonation approaching Pythagorean dimensions; and that factors causing this pattern of intonation appear dominant over both ensemble (harmonic) demands and the often assumed "cultural conditioning" from the equi-tempered intonation.

Teacher Attendance at Concerts

ROSSI, NICHOLAS L. *A survey of the Extra-Curricular Musical Activities of Los Angeles High School Music Teachers*. M.M., University of Southern California, 1951.

Abstract

IT WAS THE PURPOSE of this study: (1) to investigate the opinions of the leading music educators to determine their position in reference to teacher attendance at concert performances, and teacher participation in performing musical organizations outside of classroom activities; (2) to evaluate concert attendance as opposed to listening via the medium of the radio-phonograph in the opinions of prominent musicians and educators; (3) to survey the attendance by Los Angeles high school music teachers at concerts in Los Angeles of all types; i.e., chamber, orchestral, choral (sacred and secular), opera, and soloist concerts (both instrumental and vocal); (4) to evaluate the educational and inspirational value of these concerts in the opinions of the teachers surveyed; and (5) to investigate the participation in non-school musical performing groups of Los Angeles High school music teachers, and the number of hours required for rehearsals and performances.

In these days when tension is in the air about one on all sides and people turn to music as an escape, and as an aesthetic and emotional release, it behooves the teachers of music to be more efficient and more effective than at any other time in the history of music education.

Leading musicians and music educators agree that the most effective way of obtaining a love for music, inspiration, enthusiasm, musicianship, and educational values from music is to hear vast quantities of it in all its myriad forms performed by musicians of high artistic ability. Only in this manner can the in-service teacher grow in his musical stature—through constant hearing of chamber, opera, instrumental and choral performances.

Even with all the latest modern electrical and mechanical improvements in the radio-phonograph, it is not a substitute in any sense of the word for concert attendance. The group motivation that occurs in the concert hall cannot be duplicated in the home with a radio-phonograph. Similarly, the mechanical shortcomings of the radio-phonograph do not allow it to reproduce the actual volume in the home, and its timbre changes as the respective volume changes. The radio-phonograph, in addition, has been relegated to furnishing background music for all types of conversations, school studies, housework, and various card games and parties. It was agreed by the music educators that rarely does anyone ever give the direct attention to music being performed via that medium that they would give to a similar concert in a hall.

The music teachers of Los Angeles city high schools surveyed showed an attendance at leading types of musical events fluctuating between about a three-quarters attendance at one or more concerts such as the Philharmonic Orchestra programs, the Hollywood Bowl events, the San Francisco Opera Company, and about a forty to fifty per cent attendance at events such as chamber music concerts at the Wilshire Ebell or Exposition Park.

Regardless of the percentage of attendance, the teachers were uniformly high in their evaluation of the educational and inspirational values of all types of these programs. The survey indicated that the cost of admission tickets and the press of domestic responsibilities kept them from having a better attendance record.

Slightly over half of the music teachers participated in performing musical organizations outside of their school activities. Sixty per cent of the choral instructors sang with some type of choral group; the largest percentage of teachers sang in a teachers' chorus organized by the superintendent's office, with the next largest percentage singing and directing church choirs. Instru-

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mentalists had diversified activities with several playing in various bands and civic orchestras and some singing with choral organizations. The percentage of instrumentalists performing in activities was much lower than that of choral instructors, and it was suggested that perhaps a teachers' orchestra might be a possible solution to that situation.

Implications resulting from this study were:

1. While teacher attendance at concerts is at about seventy-five per cent, an over-all improvement would result in more effective and more enthusiastic teaching. Attendance is particularly low at chamber music performances and this phase of music enters into the teaching picture for instrumental, general, and theory teachers since work in ensemble playing, writing, and listening is an essential part of those three branches of music.
2. Improvement in the number of teachers performing in musical organizations would result in a much more effective teaching program, since it would inspire teachers, fill them with enthusiasm, improve their musicianship, and give them better educative ideas. This field of activity could be improved by almost forty per cent of the Los Angeles high school music teachers.
3. Implications as set forth in this study should be studied at periodic intervals in various communities, and recommendations for improvement should be made. Only in this manner can the effectiveness of the music teacher in his daily classroom activities be improved.

The Saxophone in Symphonic and School Music

CIMBALO, LUCIO LAWRENCE. *The Saxophone, Its Development and Use in the School Instrumental Music Program*. M.M., University of Southern California, 1951.

Abstract

THE PURPOSE of this study was (1) to present the complete history of the saxophone in symphonic music and school music; (2) to discuss the potentialities of the saxophone in bands and orchestras; (3) to list and explain various necessary requirements involved in the playing of the instrument, i.e., embouchure, breathing and tone production; and to study the use of the saxophone in the American schools, including its care and repair.

The saxophone has been familiar to the public over 100 years and many famous composers have composed solos and important roles in band and orchestra literature for this relatively new instrument; yet no complete history of the saxophone, with emphasis on the growth of importance of this instrument in bands and orchestras, has been written. There also has been no attempt to evaluate the importance of the saxophone in the field of music education. The popularity of the saxophone and the need for music educators to make the best of available instrumentation are two reasons for the need of this study.

The greatest quantity of material dealing with the place of the saxophone in the public schools was found in various music magazines, yearbooks and textbooks in music education. Practically all phases of saxophone technique, care and repair, its use in instrumental organizations, its potentiality for out-of-school use, and possible future development have been covered at some time or another in these publications during the last twenty years.

The saxophone was invented by Adolphe Sax in Belgium. The French, being quick to realize the full potentialities of the instrument, began using it in their bands, opera orchestras and sym-

phonic orchestra works, as well as displaying its potential as a solo instrument.

The saxophone seemed to fit into the tonal scheme of the woodwind conscious French, to the extent that they regarded the saxophone choir as the basic choir of the band, a role comparable to that of the string choir of the orchestra. They developed a set of saxophones keyed in F and C for orchestral use and in E flat and B flat to be used in band.

Italian, American and English bands followed the precedent set by the French by adding saxophones to their groups about the beginning of the twentieth century.

This instrument did not fare as well in the orchestra as it had in the band. French orchestral composers included saxophone parts in their works but the sole function of the saxophone was reserved to occasional solo roles.

The saxophone has found its way into the American schools as an instrument needed to balance the instrumentation of the band and orchestra. Aside from being a necessary part in these organizations, the saxophone has a place in the school program as a member of the brass band, saxophone choir and as a solo instrument.

The development of the saxophone player in the school band and orchestra is not difficult. The problems of embouchure, tonguing and breathing are similar to those of the other woodwind instruments.

Implications resulting from this study:

1. The saxophone should be considered a part of the woodwind family.
2. The first size saxophone to be built was of the baritone variety.
3. There have been thirteen varieties of saxophones built since its invention.
4. The alto, tenor, and baritone are the sizes in common use. The soprano and bass are used much less frequently.
5. The saxophone was invented by accident while Sax was experimenting with conical-bored metal clarinets.
6. There has been little change in the mechanism of the saxophone since its invention. The automatic octave key and button high F are the outstanding additions.
7. There have been keys added to the saxophone which are now considered obsolete. The trill E flat and G sharp keys are outstanding examples.
8. All saxophones, except the obsolete C melody, are transposing instruments and read the treble clef.
9. The different sizes of saxophones are named according to their range in relation to voice parts.
10. The French and Belgian bands were the first to employ the extensive use of saxophones.
11. Different countries exploited the use of the saxophone choir to a point where they considered it the basic choir of the band.
12. The use of the saxophones by the English bands, however, was limited to single alto and sometimes tenor roles. They did not accept the entire saxophone choir.
13. The saxophone did not fare as well in orchestras. It was given occasional incidental solos but was not considered a vital part of the orchestral tone color.
14. A foundation comparable to that necessary for any of the woodwinds should be employed by saxophone players.
15. The saxophone is capable of technical facility comparable to the clarinet.
16. Embouchure and breath control differences between saxo-



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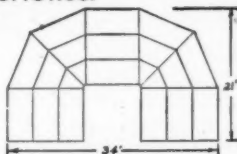
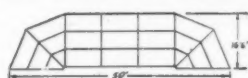
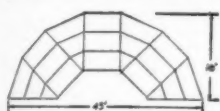
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phone and clarinet are slight, yet some difference exists because of the smaller resistance in the air column on the saxophone.

17. The saxophone is needed in American school groups to complete the instrumentation of the band and orchestra.

18. There is a need for a higher standard of performance to make the potentialities of the saxophone known to all.

19. The solo and ensemble literature for saxophone is limited. There is a great need for more and better literature in this area.

Small Ensembles for Music Education

UTGAARD, MERTON B. *Analysis of the Teaching Content Found in Ensemble Music Written for Brass Wind Instruments*. Ed. D., Colorado State College of Education, Greeley, Colorado, 1949.

THIS STUDY was made to obtain information and materials that would promote the use of small ensembles, and thus attempt to make the music education program more effective. The brass wind instrumental combinations for which the music was selected and analyzed are as follows: the French horn quartet, trombone trio and quartet, brass sextet, and brass choir.

A jury of forty-two musical experts, selected for the purpose of establishing the criteria to be used in evaluating the teaching content and determining the analysis of the music, used the following items in the analysis:

1. Composer and/or arranger, title, publisher, and instrumentation of the ensemble composition.

2. The use of instruments in unusual keys or clefs, use of alternate instrumentation, and the structural style used in the writing.

3. Grade level of difficulty of selection.

4. Type of score made available, use of rehearsal numbers or letters in printing, and the cost.

The following recommendations were made as a result of the findings:

French horn quartet: There is a need for more material to be written for Grades I, IV, V, and VI; and for more contrapuntal and homophonic writing for all grades.

Trombone trio and quartet: More material is needed in contrapuntal style for Grades I, II, IV, V, and VI and in homophonic structure for all grades.

Brass Sextet: More material is needed for Grades I, II, IV, V, and VI, particularly written in chordal style, and in contrapuntal style for all grades except III.

Brass Choir: Compositions in contrapuntal style are needed for Grades I, II, III, and IV, and in chordal style for all grades.

All music should be published with full scores with rehearsal letters used in the printing.

All people in school music groups should have ensemble experience.

MENC SUMMER MEETING, DETROIT, MICHIGAN, JUNE 30, 1952

Two sessions are being planned in connection with the National Education Association Delegate Assembly and departmental meetings of the NEA. The morning of June 30, MENC will meet jointly with the American Association for Health, Physical Education and Recreation. One or two other NEA Departments may also participate in this session. The afternoon of June 30 the MENC will have its own meeting.

Officers of the organizations cooperating as hosts at the morning joint session on June 30: AAHPER—Bernice Moss, president; Carl Troester, executive secretary (headquarters: 1201 16th St. N.W., Washington 6). MENC—Marguerite V. Hood, president; C. V. Buttelman, executive secretary; Vanett Lawler, associate executive secretary.

For information address MENC headquarters office, 64 E. Jackson Blvd., Chicago 4, Ill., or the MENC Washington office, NEA Building, 1201 Sixteenth St., N. W., Washington 6, D. C.



Audio-Visual Forum

The Music Educators Stake in Commercial Television and Radio

WE IN THE music education profession can assume part of the blame if commercial television and radio are not living up to their potentialities as media for the improvement of living and the development of our culture. Broadcasters, no matter what their personal tastes might be, are faced with the practical proposition of putting on the air programs to which people will tune. And the networks, with what time is left in their schedules for public service programs after sponsored shows pay for the costs of operation, can do no better than give the public what it wants.

Now what do music teachers do about telling networks, sponsors, and local stations what *they* want? You know the answer as well as I. We have all had the same question asked us when we complained about the lack of worth while musical programs: "How many letters have *you* written to urge that *your* favorite programs be sustained?"

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We have watched the rise and decline in radio programming. When things became highly critical last year and it looked as though several taken-for-granted symphony programs were to be banished from the airways, music lovers responded with such a barrage of letters that the line was held without too much damage. If programs on the order of the New York Philharmonic broadcasts, the NBC Symphony concerts, and the Metropolitan Opera airings are to continue, however, vigorous and unabated support is needed.



A NEW TV HIGH

In the new NBC-TV music series, "Meet the Masters," the illustrious trio shown above—Heifetz, Rubinstein and Piatigorsky—brings fine music right into our living rooms. On NBC-TV, alternate Sundays, 5:30 p.m., EST.

In the field of serious music, television has been thus far even more barren than radio. But are you aware that there have been some really exciting ventures within the past year? The newest network series, titled "Meet the Masters" on NBC-TV* presents Heifetz, Rubinstein, Piatigorsky, Marian Anderson, stars of the Metropolitan Opera, and other great artists in half-hour recitals. Another network series, "Recital Hall" (also on NBC-TV), has been revived after a successful tryout last summer. It presents straightforward recitals (minus costumes, sets, trick shots, and gimmicks) by such distinguished musicians as guitarist Andrea Segovia, pianist Moura Lympany, and prodigy violinist Michael Rabin.

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Critical opinion has acclaimed the current series of eight NBC opera telecasts an outstanding broadcasting achievement. Menotti's "Amahl and the Night Visitors," given its first performance anywhere over NBC-TV on Christmas Eve, was a television milestone. Did your students witness this performance? If so, what is equally important, did *they* write letters asking for a continuation of programs of this type?

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Have you seen the memorable Toscanini-conducted NBC Symphony telecasts? Or the Metropolitan Opera Auditions of the Air, now telecast over the ABC-TV network?

How long do you suppose programs of this type are going to remain on the air without public support, measured by the very tangible method of counting fan mail? I risk renewing the old plea to write letters because of concern over a report just received stating that several of the programs mentioned above draw no more than twenty letters a week! When this response is compared to the deluge of mail received from devoted adherents of soap operas and variety shows, is it surprising that TV fails to reach a standard we consider desirable? Do we imagine that twenty letters a week will keep any program on the air?

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Now you may be unaware of some of these musical programs because they have not been shown by your local stations. Quite frequently stations have several program choices to make, particularly in areas served by only one station. Previous commitments may prevent showing a program of special interest to you and your students, but it is worth making your wants known to the program director or manager of your local station. I have found it possible for a station to alter its schedule to meet public demand, and in some cases to show kinescopes when schedule conflicts prevent broadcasting the "live" versions.

*Refer to your local newspaper for time and station for this and other programs listed. If not listed, consult your TV station.

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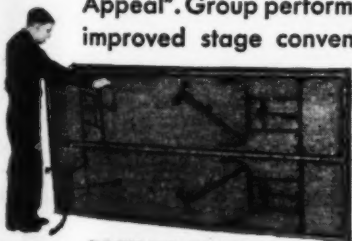
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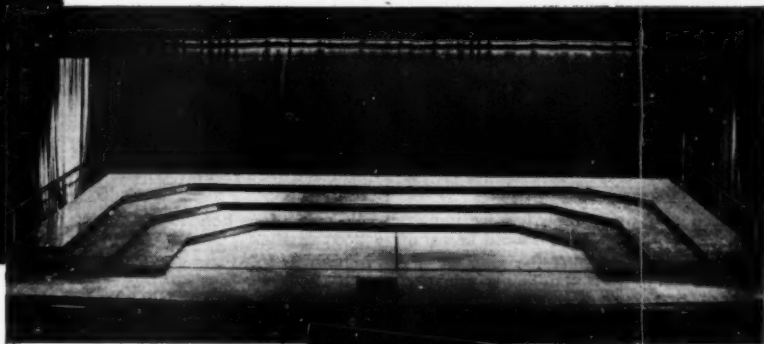
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No one disputes the vital effect which television and radio have in influencing the musical tastes of students now in school. If there is any disagreement, it lies in the area of deciding which course of action to pursue: (1) gearing our music programs to the sort of musical taste being developed outside of school, or (2) cultivating tastes that will be reflected through intelligently critical out-of-school listening and viewing. If the latter direction is the one we agree upon, music educators have a very great stake in commercial broadcasting. It is a course of action which involves a responsibility upon our part to see that students become *discriminative* in their tastes and *articulate* in demanding the best from radio and television.

RICHARD C. BERG

[Editorial note: Mr. Berg, who is director of music in the public schools of Springfield, Massachusetts, was national chairman of the television section of the MENC Advancement Program Committee on Audio-Visual Aids, 1948-51. In the new Music in American Education committee organization, Mr. Berg heads the subcommittee on Television and Radio of the Committee on Audio-Visual Aids, of which Rose Marie Grentzer, head of the music education department of Oberlin Conservatory of Music is general chairman.]

Schools and Churches

CONTINUED FROM PAGE NINETEEN

bigger, finer person is the one who plans the first move.

Recognizing the problems suggested in the preceding paragraphs, here are a few ideas for developing an effective carry-over of school music into the church and community:

1. The school music teacher should consider the church music program as a logical extension of the musical life of his students, offering further opportunities for growth and service.

2. Any feeling of competition between church and school for the time, interest, and affection of students should be completely eliminated. A spirit of cooperation will benefit everyone; competition will only create difficulties.

3. In line with the preceding statement, each director should consider the other in setting up rehearsal and performance schedules. It will be impossible to avoid a few schedule conflicts with the many churches of the average community, but a real attempt at cooperation will pay big dividends.

- a. School musicians have a tendency to look upon Christmas and Easter as times especially designed for the glory of their music and dramatics departments. It should be remembered that the church has an important place in these holy seasons and schedules should be arranged accordingly.

- b. It will not hurt the school choral program to give way occasionally to a church performance or rehearsal. Perhaps, then, that extra time so badly needed for festival, concert, or operetta will not be begrudged by the church.

- c. The school should be very careful about its use of Sunday. In cooperation with the churches, a Sunday concert can be a fine thing, but in competition, it can produce some permanently unfortunate results.

4. The school teacher can lead the way for his students by his actions and attitudes. He should be active in a church as choir director, singer, Sunday school teacher, or in other capacities. If he has a church choir, he should lean over backwards to avoid coercing his young singers to join his choir rather than choirs of other churches!

MENC SUMMER MEETING

DETROIT, MICH., JUNE 30

In connection with the Delegate Assembly and departmental meetings of the National Education Association, over-all dates for which are June 29-July 4. For information address the MENC headquarters office, 64 E. Jackson Blvd., Chicago 4, Ill., or the Washington office, NEA Building, 1201 Sixteenth St., N. W., Washington 6, D. C. See announcement bottom of page 39.

5. The school musician can make an ice-breaking gesture by voluntarily consulting with choir directors and ministers regarding their programs for the year, and by offering his cooperation in every possible way. He can let his students know how he feels about their participation in church choirs, but he must be very careful to avoid any appearance of forcing them into joining. Perhaps he can offer the community the use of his choral organizations for some kind of community-sponsored Sunday concert of sacred music. It is not at all unlikely that his overtures will be viewed with suspicion at first, but since it is even more unlikely that anyone else will make the venture, he is elected for the job!

As a teacher you may wonder why you should go to all this trouble when your work is supposed to be only with the schools. You may not agree with my basic premise: a better carry-over of music into adult community life is needed. If that is the case, you can fall back on another justification that is perhaps stronger. The school is a product of its community, and anything that enriches the community will inevitably enrich the school. The existence of other fine choral groups will make the school choirs and choruses that much better, and in a very short time. Better school music usually makes better community music, and better community music returns the favor. It is a delightful, rather than a vicious, circle.

As previously mentioned, churches are often far from perfect in their attitude toward the school. A thorough job of reeducation is probably needed all around. Colleges can do a great deal in the training of their students who go into communities as teachers, business and professional men, and preachers, to prepare them for a broader kind of understanding of the possibilities of an enlarged program. But that is a subject that needs separate attention.

Composers

CONTINUED FROM PAGE TWENTY-SEVEN

Milhaud is a firm believer in simplicity in all art; he deplores the contemporary trend which makes new music sound different at all times. The practice of writing by eye rather than by ear Milhaud finds illogical.

Some pedagogues would argue that it might be unsettling to offer so many seemingly diversified points of view to young composers still in the formative stage. However, through these seminars conducted by five men in the first ranks of their profession, music students at the Los Angeles branch of the University of California learned that there are many ways of practicing an art—but that in the final analysis, it is the end product that counts. Students saw that these five composers have achieved preeminence in their field by methods and convictions as varied as their own personalities and backgrounds. Actually to meet such notables in a classroom situation was an invaluable experience to the students, who received inspiration, concrete suggestions, and an insight into the backstage workings of the art of composition.

It was also gratifying to discover that practicing artists can be excellent and, indeed, outstanding as teachers. They know and constantly assert that academic and technical training are essential; they know, too, the everyday problems which a composer meets. The picture they painted was not rosy or glamorous; there is no easy way, for composition is one of the most difficult of all arts.

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Starting From Scratch

An Around the Editorial Board Symposium

ADVICE to a young music teacher beginning a new job in a school where the music program was so weak and interest so lacking that he felt as though he was "starting from scratch." The symposium supplements the Shop Talk column in this issue, wherein the teacher who received the letters from which these statements are taken has something to say for himself. Contributors include members and associates of the Editorial Board and others.

HERE IS an interesting situation, the like of which I have frequently desired myself. It appears attractive to me because there is opportunity to develop a music program which would be free from traditions and prior commitments that have been built up over a long period of time—a program representing the best in music education, and not one devoted primarily to music performance for performance's sake.

It seems to me that in a situation of this kind the major emphasis should be placed on developing the elementary program. This sort of thinking means a great deal of time should be spent with the younger boys and girls to enable them to enjoy the beauties of music, and to understand that music is a means of communication—it has something to tell them. The technical aspects of music interpretation and other items which have become traditional fare in our music education program should be taught incidentally. Experience with instruments, such as the song flute, might conceivably become a part of the program at the fifth- and sixth-grade level. Shortly thereafter violin, trumpet and clarinet might be introduced as follow-up instruments.

I would suggest grouping in ensembles those high school people who have some proficiency in music. On the vocal level this could be some kind of a mixed quartet, double mixed quartet or triple mixed quartet—whatever fits the students available. Trios and quartets can always be provided for male voices or female voices. Somewhat the same arrangement might be followed in the instrumental program. If there are enough people who play instruments, an orchestra or band can be developed. Also, multiple string quartets, multiple brass quartets and woodwind quartets and quintets can be organized.

WE ARE in a great business—but music is only one medium for teaching youngsters. This is not to suggest a compromise with musical standards, because our best teaching of music is usually found with our best teaching of students. If one likes youngsters and likes to help them with their problems—often it is only listening to their troubles—then he has a basic tool of all teachers, both for student development and teacher satisfaction.

If he feels his preparation for teaching is inadequate—and most of us *always* feel, even after many years of experience, that we can use more "schooling" and more learning from our seniors in the field—I suggest that he do everything he can of a practical nature.

Some items I think of in this connection:

1. Remember that student improvement comes through teacher improvement. When things don't go right, the teacher criticizes himself first because it is here that he should be able to exercise the most control to change matters.

2. Participate in conferences and clinics when possible—local, state, regional, national. Help promote such activities.

3. He might keep a little black book of questions—and ask them at every possible opportunity until he has crystallized his own thinking, and can begin to answer questions of others with authority.

I THINK my first step would be to get all the information I could obtain. Examine the MENC list of publications and see which might be most helpful. The *Music Education Source Book* is a valuable handbook. Next, I would be inclined to contact the nearest colleges or universities which might offer extension service or in-service aids. I would write the music departments at these schools. I would suggest that R. A. Y. acquaint himself, if he has not already done so, with the leading texts on secondary school music, which contain lists of recommended

materials, suggestions on organization and valuable references to other texts.

In any high school we should be concerned principally with two problems: (1) what to offer the student who has no performing medium in music; (2) the music program for the student who is talented and interested in participating in musical organizations.

In regard to point one, it might be worth while to explore the following types of activities:

1. The high school assembly in which music will play the principal role. This needs variety, smoothness of organization, imagination and showmanship. I would caution R. A. Y. not to err in making it all a singing activity. Some singing, to be sure, but it must be planned in such a way that students enjoy the period, and in looking forward to the next assembly are sure that it will offer something different and interesting. Here is a good place to make use of the film libraries in the state; also, any talent to be found in the school or local community.

2. Make use of every opportunity to infuse music into the life of the school through cooperation of other teachers in using music in non-music classes; a resource room for listening, which is available during free periods; special holiday music which may greet students as they enter the building or be broadcast during lunch time; informal group singing in school clubs; home room music groups—if his school is organized on that basis.

With respect to point two, much depends on the size of his school, the music background of the students in elementary and junior high school, the physical facilities of the school, and R. A. Y.'s own special interests and qualifications. He is probably concerned about the organization of vocal groups. I would suggest that he study Van A. Christy's book *Glee Clubs and Chorus* for numerous suggestions on the training and organization of vocal groups in high school, as well as one of the finest lists of evaluated materials in print.

IT IS important, for a flourishing music program, that parents and the community know what R. A. Y.'s plans are. They can be apprised through various types of publicity, one of which is talking to Parent-Teacher organizations. He might write to the president of his state Federation of Music Clubs; they have an active program for helping school music activities. If there is a local club he can arrange for cooperation with it.

The way to get music appreciation started is to begin where the interest now is and, by the use of recordings and radio, lead the pupils forward. If the school does not have suitable records, many can be borrowed from homes if the titles desired are made known.

By reading the *Music Educators Journal* and the *Educational Music Magazine*, he will be kept informed about current thinking. There are several other publications, in the instrumental field, which are very good.

I am sure R. A. Y. appreciates that these comments have to be quite general in nature because he is the only one who knows the details of his particular setup. He will remember that in starting a project it is wise to "make haste slowly," that the situation should not be decider or the children blamed. Rather, just accept what is and work from there. If he begins now to build for the future, results will soon begin to show.

MUSIC clinics, festivals and contests are of exceptional value. They give the high school group a goal toward which to work; there is added value in that the boys and girls hear what other high schools are doing, so naturally they receive another incentive. Too, nice friendships spring up between children from various communities, which make for better human relations—one of the most important outcomes of the music program.

R. A. Y. might start in a small way by inviting three or four nearby schools to one central location for a music festival, with a respected clinician or adjudicator in attendance, preferably one who has sympathy for a beginning venture like this.

Or, he may wish to start with a choral clinic only. However, if there are enough entrants, the morning can be used for vocal events, the afternoon for instrumental. Events could be solos, small ensemble groups, girls' and boys' glee clubs, and mixed chorus. There could be comparable instrumental events.

He might ask the clinician to choose, as the festival progresses, the two most outstanding events from each school's entries. Use these on an evening program at which there would



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also be a massed chorus made up from all the participating schools. I believe in charging a small admission price, which will help cover the clinician's fee and expenses. It is helpful also to charge an entrance fee of twenty-five cents per student. After all, you need money to run these things. The entering schools usually take care of this fee, not the individual students.

As the years go on and the clinic-festival idea becomes an annual thing, patrons, students and teachers will see its value in a vital, interesting and progressive growth and improvement.

For lists of solos and ensembles our directors use the handbook put out by the NSBOVA. However, at some festivals the various directors draw up their own recommendations; or, for the first program, they may just not say anything about recommended lists and use whatever comes in.

Another idea is to organize a community chorus or band and get the parents and children working together one night a week. Start with easy-to-learn materials. If need be, sing or play in unison.

A nice book to use for a chorus may be procured from the Cooperative Recreation Service, Delaware, Ohio, for 25 cents a copy. I recommend this because of its varied material in unison, two- and three-part arrangements, easy four-part pieces and lovely descants. There is a lot of fun in the book as well as challenging materials which can be worked up artistically even with amateurs.

I hope R. A. Y. will not expect to set the world on fire the first year. If the participants in his music groups are having fun singing or playing together he is amply paid for his interest in his community's musical growth.

THE SUCCESS of a music teacher, especially in a school of R. A. Y.'s type and size, rests very closely on the personal relationships between teacher and students. If the teacher is the kind of individual whom students like and respect he can get almost any results he wants.

Materials suitable for work with vocal students are listed in publications available from the Conference office. He might also write to one of the dealers or distributors advertising in the Journal, telling them the size of his school and the type of materials he is seeking.

One of the best ways to develop interest in a school music program is to put on a show of some sort, even a minstrel show.

MY CONGRATULATIONS on our friend's attitude as a new teacher in a county high school. The fact that he wants to do a good job of teaching is, definitely, the first and big step in the right direction. All problems can be solved because the teacher wants the boys and girls to have rich musical experiences. How can he bring this about?

(1) By keeping his own enthusiasm at a high ebb. Every music lesson must be one of enjoyment and appreciation. A teacher must never sell the students short on the fun they can have with music.

(2) He must choose his music well. A choir with little singing experience should not be expected to do extremely difficult things. He should find easy but good music and then take time on each piece to enjoy thrilling moments with it. When a particularly lovely chord is encountered stop and listen to it and revel in its beauty. As his choir develops it can easily be led into doing more difficult things, but he must keep in mind that while he wants to challenge his singers, the music must be simple enough in the beginning so that they can experience the joy and satisfaction in a piece of music well done.

(3) Within the choir establish small ensembles—boys' quartets or octets, girls' sextets, mixed quartets, etc. This does much to build strength within a choral group.

(4) If his groups do not participate in festivals and/or contests, he should make immediate plans to enter them. Hearing other groups perform, and being a part of a large performing unit themselves, will do a great deal towards building up the interest of the students. Another fine way to establish good attitudes is through exchange programs with neighboring schools. It might be possible also for R. A. Y. to invite a conductor who has had marked success with choral groups to come in occasionally and work with his students. That person may tell the students exactly the same things R. A. Y. has, but instruction coming from an outsider carries added significance.

(5) He should encourage his students to sing and sing. Suggest that they join a church choir, a 4-H chorus, or any singing group. Have assembly sings for the entire student body, giving the choir the responsibility to be key people or leaders of such a sing. They will love this feeling of importance.

(6) If a well-known choir presents a concert in or near his community he should try to arrange for his students to attend. Parents are usually most cooperative in assisting with transportation.

(7) As a music educator he ought to make every effort to belong to the state, division and national music educators'

groups and to attend their meetings regularly. I have been attending conventions for many years and have yet to return home without a new spark of enthusiasm for my work. You can talk with other music educators who have similar problems, you hear fine performing groups—sometimes from large cities, often from small rural communities. R. A. Y. might carry a little notebook in which to jot down titles of music he hears which he can use. At music educators conventions you hear eminent speakers; you watch practical demonstrations. Exhibitors representing every publisher are there eager to help you find the type of music needed in a particular situation. You meet friends and it becomes something of an old-home week. He really cannot afford not to attend.

(8) If he wants good high school musicians he must start from below and see that the children in elementary and junior high school are given a well-rounded program in music education. Building a functional school music program is something like building a house. You can't start with the roof and build down. If the children on the elementary level are appreciating, enjoying and learning about music, there will be no problem in high school. They will quite naturally be interested and adept musicians. For a long-range program, this eighth point is without a doubt the important one.

STARTING from scratch to develop a music program and arouse interest and enthusiasm for the program in the school and community offers a real challenge. Here are some suggestions based on what I think I would try to do in such a situation.

1. Refer to such books as *High School Music* (Dykema and Gehrkens), *Getting Results with School Bands* (Prescott), *High School Music* (Wilson), *Lead a Song* (Wilson). These are helpful sources of promotional ideas.

2. Start with what he has as potential musical groups—either small or large. He can select attractive music for the groups to present in various programs for the school and community as soon as seems reasonable.

3. Make a survey of the student body to see what musical resources and talent there are.

4. Map out a program of development and talk it over with the students to see what goals can be set up for the semester or year. If administrative approval and community aid are needed to purchase equipment and materials, let the school authorities and citizens know of those needs and plans. Get articles in the school and town papers on the contemplated program. Have a display or other publicity device for showing the growth of various groups and activities.

5. Work with school and studio music teachers to gain assistance in promoting student interest, performance and public support.

6. As important as are the "display organizations"—the choral and instrumental groups—a great deal of long-term spade work can be done in the general music classes. Make these so vital and interesting that music will be an alive and meaningful affair for the students and school. Similar work with various community groups will show his sincerity and enthusiasm for musical development in the town.

The gist of these devices is certainly to promote, but also to have in mind constantly the integrity of music and the sincere function of music in the lives of the students.

DO NOT be discouraged. That is my first advice. Problems can easily work out to be virtues because problems are always a challenge to a teacher with convictions. No doubt, with careful planning and foresight, his school will soon find its place in the local music clinics and festivals. It takes a moving spirit like R. A. Y.'s to get these things done.

I get the impression that his town is strong instrumentally. He could make a fine start by widening the field vocally. Everybody has a voice and likes to sing.

He might place interested students in summer music camps. Information about these can be obtained from state teachers colleges and private universities.

THERE are several factors, that I have observed over a period of years, which will contribute to success. First, do not criticize what has happened in the past as far as your present situation is concerned. Find something good to say about your predecessors regardless of how hard you may have to search. Second, be interested in children, their problems, parents, and people in general; give freely of your time and talents. Third, set high goals and standards and don't be afraid to keep pushing them higher year by year. Fourth, be sure criticism is always constructive and directed at the music; keep the personal element out. Last but not least, don't be afraid to say, "I don't know but I will try to find out."

To keep acquainted with new materials, he should get on publishers' mailing lists; learn to evaluate materials and use only those which will aid in the development of the program.

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Thank You America—
Jurmahn-MacLean 18

S.A.B.

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My Prayer for Today—
Van Alstyne, Arnold-Surace 15
Onward, Ye Peoples!—Sibelius 20
You'll Never Walk Alone—
Rodgers-Hammerstein 20

S.S.A.

Call of the May—Livingstone-Wolfe 20
I Would Weave a Song for You—
(with Soprano Solo)—
O'Hara-MacLean 18
Memories (Irish)—Luvass 16
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Prelude to Eternity—
(Les Preludes)—Liszt-Reibold 30
Song for a Tree—Cowell 18
Spring Gossip—Elliott 20

S.A.T.B.

American Troubadour—Scott
(Stephen Foster Songs) 15
Come, Lads and Lassies,
Dance and Sing 18
Freedom Bell—Filas 30
May Nations Learn Thy Way—
Enners 20
May We Be Wholly Thine—Hayne 20
Peace Must Come Like a
Troubadour—Wilson 20
Prayer for the World—Blake 20
Spring Rain—Gould-MacLean 18
Such Lovely Things—Ege-North-Silver 20
When Music Sounds (8-pts, a cap)—
Cain 18

T.T.B.B.

Battle Hymn of the Republic—
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Fair Land of Freedom—Barton-Klemm 15
God Bless Our Land—Kountz 10
God is My Strong Salvation—Mead 25
I Must Go Down to the Sea—Cain 18
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The Round Table

Sing Alone and Like It

THE GREAT ADVANTAGE of individual work by elementary school music pupils is well recognized. The dangers inherent in a situation in which a child feels discomfort in "reciting" in music class are also readily apparent. The obvious resolution of this conflict is to motivate the pupil to desire and demand the chance to do individual work in music.

To develop in a child a liking for individual performance is a lengthy and evolutionary process. It is especially difficult to achieve with an intermediate grade child who already has conceived false notions about his lack of ability in music. If, however, in the kindergarten and first grade a beginning is made to accustom children to the idea that singing alone is natural—a regular part of music—there is no reason why every child cannot be proud to do his best for the rest of the group. Few boys are hesitant about trying to jump a horse or climb a rope in the gymnasium, even though they may not do it as well as the next fellow. They all want their turn at bat on the playground. Music education must strive to attain this willingness to try. It can do wonders for the whole school music program.

+

Since the secret of the whole thing is to get the child to *want* to perform, why not incorporate music with an activity that he is anxious to do? Much individual work is done with first-grade children in assisting them to find their voices. Tone-matching is more fun while playing games in which the correct tone is the ticket to participation. This attitude must be carried further. The singing of short phrases while playing games is an excellent means of achieving this. One favorite with my first graders has been evolved from the "Guessing Game" in Ethel Crowninshield's *Sing and Play Book*. After the song has been learned I tell the children that I am thinking of something that I have to sell. They sing the first and third

phrases ("Ding dong, ding dong, ding dong bell") and I sing the second and fourth ("What has this man to sell? What can it be?"). The child who guesses what I am selling may have the next turn. I have him whisper to me what he is selling—to avoid complications arising from a sudden change of mind when the object is correctly guessed—and away we go. The class sings the first and third phrases and the individual the second and fourth, substituting "boy" or "girl" for "man" in the second phrase. I have never had a first grade grow tired of playing "Ice Cream Man," and I have seen only one or two children who could hold out for any length of time against the lure of being the one to guess. I have also seen quite a number of children who could not follow along with me at all until the first time they guessed correctly. Then they became confident singers who needed no assistance in selling their wares.

Dramatized song stories are another means of attracting children to individual singing. The one about the mouse, rabbit and bear in the *American Singer*, Book Two (p. 71), is a good example. Once the songs are learned, the class sings the narrative and individuals sing and act out the character parts. The idea, of course, is not to prepare for performance, but simply to enjoy the classroom experience. The children delight in changing casts, and doing the skit over and over again, thus giving every one a chance to sing alone. Other such song stories are "Ant Reporter Interviews the Bees" (*Our Songs*, p. 72), "The Raggletaggletown Singers" (*Singing and Rhyming*, p. 170), "Goldilocks and the Three Bears" and "The Little Red Hen" (The Kindergarten Book, from *Our Singing World*, pp. 152 and 143).

As a music consultant for a demonstration school, I am a visitor but not a stranger for whom boys and girls like to perform. Last year some of the third-grade pupils were anxious to show me how much they could sing like radio hill-



Second grade children in the demonstration school at the Austin Peay State College, Clarksville, Tennessee. The picture was made just following the "crash" which ends the song story about the mouse, rabbit and bear.

billy singers. This became the entering wedge for a project in which everyone in the room was to sing alone for me some time during the year.

If such opportunities are provided for children to sing alone as they come up through the primary grades, they will develop the independence in music that means so much to enjoying more difficult music, especially part singing. It should be the aim of every teacher of music in the primary grades, therefore, to see that children sing alone and that they sing alone and like it.

—CHARLES L. GARY, *Austin Peay State College, Clarksville, Tenn.*

Music—The Great Socializer

THE piano stopped playing and the double circle of second-grade boys and girls skipped back into position. There was one brief half-second to quickly shift to the new partner, and Charles, a gangling, blue-eyed child of seven hopped over to the teacher. "I'll bet you can't guess what I've got that you haven't got," he said, "No-o-o," said Miss X, while twenty-three young squirmers waited to go on with the dance, "What is it?"

"Measles!" said Charles, and skipped happily back into place. Recovering her senses, Miss X went over to him. A hasty glance gave no evidence of the contagious red spots. She looked at Charles who was smiling broadly. "Well," he said, "I feel like I've got measles all over — I feel so good!"

Miss X went back to the piano and on with the folk dance, keeping a weather-eye on Charles. On they went, joyously participating in physical response to the rhythm.

When the period was over they were not ready to quit, but Miss X let them stand and mark time softly with their toes until all were in step. Then she played skipping music and let them skip one at a time back to their own room, each one remembering to put his head down on the desk when he returned.

When the music room was silent again, she sat down at her desk. She thought about Charles and a glow of satisfaction came over her. Charles had at last entered the world of other children!

He had recovered a month ago from a real siege of measles, but it was still recent enough that it colored his reactions to daily experiences. The important thing was that he had experienced a real satisfaction this morning in playing the folk game with the other children. Warm with the dancing, and happy in his associations, the experience had broken over into his emotional nature. His broad, natural smile had indicated a sense of belonging.

All last year Charles had sat at the end of the row of children, alone, when they had come into the music room. He had not seemed very interested in what the other children were doing. Sometimes he had danced in the games if Miss X was his partner, but he had pushed and frowned at the other children, sometimes becoming openly aggressive and sullen. He had definitely been a disturbing influence.

The other children thought of him as different, but Miss X accepted him and was patient. She knew from past experiences that boys like Charles sometimes became very acceptable classmates through such activities. This year, it had been a little easier. Charles had

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participated, but with a reserve that was unnatural. Last week all the grades had had a rhythm festival. Miss X tried to remember how Charles had got along that night. She remembered seeing him in the group of children, so she knew he had been there, but there were so many children on the floor at one time, and she could not for the life of her remember seeing him dance in the folk games!

She concluded that he had been as joyous a participant as any of his classmates and therefore could not be singled out any more because of his anti-social attitude.

It was a red letter day for Miss X! This was one of the star-studded days she would always remember! This was the extra pay that kept her in love with her job!

—MARTHA JANE CLINE, Lincoln, Nebraska.

The Reed Organ in the Music Room

MUSIC EDUCATORS are consistently concerned with the utilization of new equipment and devices to make their teaching more effective. This is certainly an admirable trait and a sign of a truly progressive spirit. But, while we are looking ahead, there is also a tendency to overlook some of the older types of instruments. The reed organ or harmonium is one of these which, although it has potentialities for music education, has been almost completely neglected.

Now, please do not misunderstand. I am not advocating a return to the days of the parlor organ of our grandparents. Nevertheless, it seems that reed organs have several advantages over other instruments, as well as many characteristics, which would be beneficial to the school music program.

To begin with, modern reed organs are being made today which are relatively inexpensive. Not only does the initial cost compare favorably with that of any new piano, but also the cost of maintenance is, for all practical purposes, negligible. The reeds hold their pitch for a long time, which all but eliminates tuning fees. In addition, the instrument is small and compact and is easily portable from room to room.

Beyond these physical characteristics there are musical qualities inherent in the reed organ worthy of consideration. In the first place, the fact that it provides accurate pitch is of inestimable value. If the instrument is tuned to A-440, it can be expected to stay there. Furthermore,



In the instrumental methods class the reed organ is used by college students as part of the ensemble. The student-director has assigned it to a part sustaining the harmony and supplying a bass part.

Music Educators Journal



Young children are captivated by the reed organ. A first-grade child is pumping the instrument with one foot. She has found "Peter, Peter, Pumpkin Eater" on the black keys, and the other children are singing with her.

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it will remain in tune within itself. Both factors combine to provide adequate and consistent standards for the student and teacher who are trying to build lasting habits of good intonation.

Second, the reed organ has a sustained tone. From the moment a key is depressed until it is released, there will be a tone which is consistent in dynamic intensity and tone quality. Put another way, the reed organ like its big cousin the pipe organ lends itself to—and indeed demands—a legato style of playing. Playing a tune on the organ, therefore, means playing the musical phrase. It means playing correct and accurate note values, and connecting them into a meaningful musical line.

The implications of these characteristics to the study of ear-training and keyboard-harmony are also immediately apparent. A sustained chord or a series of chord progressions give real and continued help to the student who is trying to learn to recognize them.

Third, the tone quality of the reed organ is similar to that of the woodwinds and strings and blends well with orchestra or band instruments. It can, therefore, be successfully used as an instrument with orchestra, band, and vocal groups. Many European editions of instrumental music include harmonium parts. These consist generally of harmonic parts, but may also contain thematic or melodic material. In such cases the reed organ is used for the double purpose of filling out harmony and bolstering the melodic parts. In this role, the tone quality, as well as all the other tonal characteristics of the instrument, is much more suited to the task than the piano might be under the same circumstances. For instance, the limited dynamic range of the instrument insures that it cannot overbalance the ensemble of which it is a part. In a teaching situation, for example, it will not drown out the young musicians of the group. It cannot take the initiative away from the other players, and it will lend support to the emerging ensemble at those spots where it is needed.

Occasionally it might also be successfully used as a substitute for missing instruments in the ensemble; it could be assigned the oboe or bassoon parts. This, of course, is not suggested as a permanent solution, but it can be an effective stop-gap.

A significant use of the reed organ can also be made in the music program at the elementary school level. It is, of course,

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impossible to go into detail here, but a few general suggestions will indicate the appropriateness of this instrument to elementary music education.

In kindergarten and the primary grades, it is an excellent instrument for musical exploration. A reed organ in the kindergarten room is an open invitation to the children to make music. Let the child stand up when he plays, and you will see that the height of the keyboard is just about at the right level. As he plays he will pump with one foot. This will, more than likely, take a rhythmic form, coordinating the foot with the movements of the hands. In other words, a learning situation is set up for the development of basic bodily and muscular coordinations in which there is a basic kinesthetic approach to rhythm. Both of these will be seen as essential fundamental experiences which serve as a basis for future musical development.

In this connection it is frequently pointed out that pumping the reed organ is a real limitation and an inconvenient nuisance. However, from a different point of view this can be seen as an asset. My implication is that the tone of the reed organ is not ready-made, so to speak, but has to be worked for by the performer himself. The player not only has to select the notes he is going to play on the keyboard, but he actually produces the tone. This establishes a feeling of intimacy with the instrument and has the additional psychological advantage of providing a real feeling of creative accomplishment.

Of course, one hardly needs point out that the peculiar qualities of the reed organ are also well suited to accompanying young voices in the primary and intermediate grades. Where else, short of the teacher's own voice, can one find a model for youngsters to sing with which will demonstrate a lack of tension and strain as well as exemplify a pure and light tone quality, both of which are fundamental to the development of a good singing voice?

If the reader suspects that the use of the reed organ is proposed as a cure-all for the ills of music teaching, be assured that my purpose is simply to indicate that an otherwise useful and practical instrument has so far been neglected by music educators. A number of general ways in which the reed organ can be used effectively in the school music program have been suggested. There are, of course, many more, and teachers who experiment

in the use of this delightful instrument will undoubtedly discover them along with many other concrete and specific uses. In fact, by the nature of its construction, general ruggedness and portability, the reed organ may turn out to be the real work horse of the music department.

—WOLFGANG, KUHN, assistant professor of music education, School of Music, University of Illinois, Urbana.

**Prediction—More Singing
Tomorrow**

THAT the nature of choral work has changed considerably in the last few years is evident. It is equally evident that the music of the public school has had much to do with this. I do not hesitate to predict that more people will be participating in organized choral groups during the next ten years than ever before in the history of our country. What they sing, their musical goals and their reasons for singing, will definitely determine the quality of the choral picture in America.

Seventy-five years ago, "Choral Societies" were being founded as public choruses throughout the major cities of the United States (Boston, Philadelphia and New York had had such groups for almost fifty years, while cities like Chicago, Cincinnati, and Milwaukee were just beginning. Many of these original groups are now non-existent). This trend occurred later, of course, in the newer cities of our country. The Bach *B Minor Mass*, The Manzoni *Requiem* and the *Dream of Gerontius* are examples of great choral works which have received very few if any performances in some of our cities today, but in our older cities, these works have long been part of their choral literature. In 1950, the Choral Society of Philadelphia presented its fifty-fourth annual performance of Handel's *Messiah*. Within the last few years, the Orpheus Club of Philadelphia celebrated its seventy-fifth anniversary. The Mendelssohn Club of the same city is over seventy-five years old. It has not been longer than six years ago in Philadelphia that there were upwards of one thousand persons, members of choral groups, devoted to performing the masterworks of choral literature. Today that number is reduced by one half.



OFFICIAL GROUP—KANSAS MUSIC EDUCATORS ASSOCIATION

Officers and board members of the Kansas Music Educators Association pictured at their February 2 meeting in the Hotel Jayhawk, Topeka, Kansas. Seated: William Beck, Colby, vice-president; James Barrett, Hutchinson, secretary; Margaret Hollanshead, Chanute; Voss Napier, Salina, treasurer; Robert Ousley, Ellinwood. Standing: Harold George, Kansas City; James Martyn, Smith Center; Milford Crabb, Kansas City, president; Harold Palmer, Hays; C. J. McKee, Topeka; Robert Moses, Marysville; and J. J. Weigand, Emporia, editor, Kansas Music Review.

Yet, I believe there are more singers in Philadelphia today than ever before.

Perhaps this sounds contradictory. It is not. When the great public choruses in our older cities were attracting the most attention, there was little singing in the public schools, and not much more in most colleges. We can all name a dozen colleges which have expanded or newly created choral programs within the last few years. We look at the festivals produced by the leaders of secondary school choral work, and easily remember the day when they did not exist. Within the past fifteen years, the public school music program has progressed in leaps and bounds, due very much to the vision and ability of the various state leaders such as M. Claude Rosenberry of the Department of Public Instruction in Pennsylvania. Credit must also go to the heads of music education departments the country over, for their selection of students, who, as teachers, shape the minds of American youth. Membership today in the Pennsylvania Music Educators Association (which sponsors district and state festivals throughout the state) stands at a high percentage of its potential. A few years ago this organization did not exist.

On the basis of these facts, one might wonder what happens to all of the high school and college singers after they graduate. One would think that the public choruses would profit by the increased number of singers.

+

Let us take the hypothetical case of Mary K. She liked to sing, she had taken private lessons, and even did some solo parts in two of her high school concerts. She graduated from one of the city schools in 1947. Before graduating, she took two courses in music, one in appreciation and one in harmony. Mary took a position with a pharmaceutical house one month after graduation. In September she received a letter from one of the "Choral Societies," inviting her to sing with them. While she was deciding, a hobby interest form was circulated through the office. On this she wrote that she sang in high school, and was thrilled by participating in one of the state district festivals. In about a week, she was notified that the company chorus would begin rehearsals the next Tuesday evening at seven o'clock. The group would meet for dinner in the cafeteria at five thirty, then would rehearse under the leadership of a choral director from one of the colleges in the city. Barbara, across the office, had joined the chorus last year, and the men of the group were not of "Choral Society" vintage, but were eligible young men. Mary never joined the choral society, yet she continued her singing.

Many banks, insurance companies, industrial and commercial firms in metropolitan areas now have choruses that did not have them a few years ago. Even as the city populace moves to the suburbs, so choruses are organized there. All of these detract from the choral societies of the cities, and their total membership far exceeds that of the city public choruses.

Because more young people are singing today, more mature people will be singing tomorrow. It was stated before that the nature of choral music has recently changed. I believe that most of today's singers want to continue singing the type of music they did in secondary school and college. I have seen music committees of choruses lean in this di-



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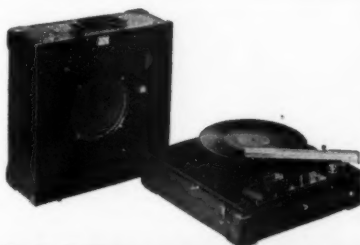
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rection. In the venerable American Academy of Music in Philadelphia, I conducted a concert where "Dry Bones" received the greatest acclaim of all the numbers on the program, both from the audience and from enthusiasm on the part of the chorus. I have watched young people join adult choruses that have existed for many years, and leave after two or three rehearsals, disappointed, disillusioned and unhappy.

The quality of choral work tomorrow will depend upon the type of music chosen for today, the direction of growth in the choruses, and whether the members of choruses consider themselves participants in art, or merely people pleasure bent. Here again the secondary school and college will greatly mold this part of America's musical picture. If we produce a group merely for the fun we have in producing it, we have only touched the potential of the full value of such a group. If a chorus is not willing to grow under competent leadership, it is wasting that leadership, and perhaps is being satisfied with mediocrity. If the music which it sings is not good music, it is not justified in calling itself truly a musical organization. Not all students who sing in high school or college glee clubs are musically or emotionally qualified to later sing in organizations that perform the greatest works of choral literature. Some college groups now perform—and perform beautifully—these works, but it is not and cannot be the aim of all college glee clubs to do so. I am sure that I do not stand alone in the conviction that most of the finest choral music to be sung in our country in the immediate future, will be done by groups from our institutions of higher learning, made possible by the preparation given students of those institutions at the secondary level.

Those responsible for having so many people singing today, and who will have so many more tomorrow, are to be congratulated. They are turning the minds of youth towards one of the beauties in life. In them also lies the secret of tomorrow, its musical standards, and much of what music will then mean to Americans.

—WALLACE HEATON, president, Pennsylvania Collegiate Choral Association and director of music at Drexel Institute of Technology, Philadelphia, Pa.

Putting Music to Work in the Community and Vice Versa

LIKE many other small church schools, Buena Vista College in Storm Lake, a typical small college town in the heart of northwest Iowa, has had a long, rough road to travel since its founding in 1891. During the past decade the music department has made great strides. A music student may earn a Bachelor of Arts Degree with major emphasis in either applied music or public school music. The a cappella choir, band, and men's glee club have built up an enviable reputation in this area. Like many other college music departments, Buena Vista's has always been in need of funds and equipment with which to operate efficiently. This brings us to the point of this whole story about "Putting music to work in the community and vice versa."

In the fall of 1948 Storm Lake fostered a chapter of the organization with the long name of "Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc."

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This civic group, made up of fellows who just like to get together to sing, has recorded a steady growth and advancement. The "father" of this club is W. C. Jarnigan, editor of the city newspaper. The first director was Prof. W. B. Green, then supervisor of music in the local schools, and now director of instrumental music at Buena Vista College. Ten communities of Buena Vista county contribute sixty-five members to the male chorus now directed by the head of the college music department.

What the Barbershoppers have done for the college music department during the past few years is the point of this story. During the school year of '49-'50 the college band was presented with some badly needed instruments to the tune of \$600.00. A large bass drum, bell lyre, and two fine clarinets were presented to the officers and director of the band at the annual "Parade of Quartets."

In the fall of 1950 the local singers initiated another project to advance the cause of music which was a contest for high school male quartets in the area. In addition to several cash prizes, the first-place winner was accorded the honor of singing in the "Parade of Quartets" program along with other featured quartets from other parts of the country.

After the students of the music department had donated many spare hours of their time to the task of redecorating their large music rehearsal room, it was quite evident that some new and better lighting was needed. Who shouldered the financial burden of more than \$100.00 for two large batteries of super-fluorescent lights? Yes, you guessed it—the Barbershoppers.

Not content with their past accomplishments and favors, these songsters voted to set aside the profits from their various programs to establish a music scholarship fund. High school seniors of the area may audition for one of these scholarships to help them get started in the study of music at Buena Vista College.

While much of this so-called barber-shop music may not be always—or ever, in the ears of some—on a high artistic level, I like to think of it in terms of "musical recreation" for these businessmen, farmers, bankers, and other fellow citizens.

Anyway—I ask you—"What more can you ask of a group of fellows who just get together because they like to sing?"

—DAVID T. PLANK, head of the music department, Buena Vista College, Storm Lake, Iowa.



TEACHER AT WORK. Ann Brittsom, supervisor of music in the elementary schools at Oklahoma City, rehearsing a segment of the Oklahoma City Elementary Chorus in which thirty eight schools participated.

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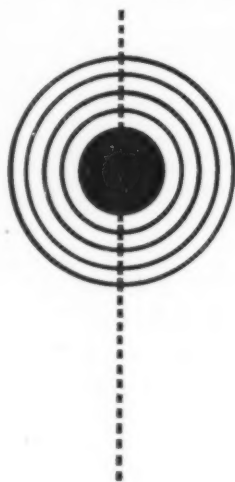
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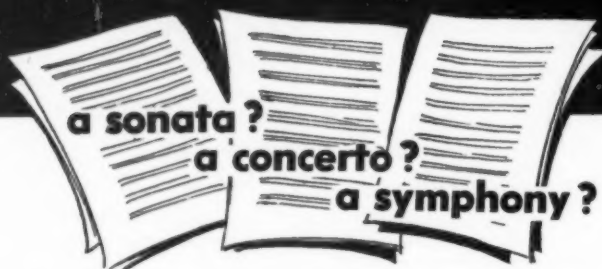
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Choral Phase of the High School Music Curriculum

THE CHORAL PROGRAM of the high school should reflect the philosophy that musical opportunities are for all children with select groups for the more capable. A minimum choral program includes a mixed chorus as the select group, and boys' and girls' glee clubs for all who care to sing. Regularly scheduled assembly sings and summer choral programs, along with concerts by outstanding choral organizations and community choral groups, help to stimulate interest and participation in this important medium of musical expression.

A question frequently asked is, "Considering the amount of time required outside of school to acquire skill on a musical instrument, can we justify comparable credit for a select choral group scheduled on the same basis?" This would seem to depend upon the adequacy of the choral curricular objectives and the rate of progress in attaining these objectives. The human voice is recognized as a superb musical instrument and is worthy of a curriculum that fulfills the technical needs of the individual student vocalist, provides a functional basic musicianship, and offers a variety of desirable choral experiences. These are in addition to the needs and experiences commonly associated with high caliber performance of fine choral literature by the full choir. Preparation outside the scheduled rehearsal for such a choral curriculum is certainly necessary, and credit comparable with that offered instrumental groups seems fully justified.

What, in addition to full chorus rehearsals, might be expected of these select high school choral students?

1. Voice tests on an individual basis at regular intervals. These should include an evaluation of progress in sight singing and basic musicianship.
2. Vocal technique assignments on an individual basis as part of small group instruction. These might well utilize published standard vocal methods.
3. Vocal solo performance and development of a solo repertoire to fit the individual voice classification.
4. Participation in a variety of vocal ensembles and familiarity with vocal ensemble literature.
5. Sectional rehearsals for each voice classification.
6. Required participation in operettas, operas, cantatas, oratorios, etc.
7. Reading assignments correlated with class work that utilize library books and magazines.
8. Notebooks and written papers on assigned musical topics on the basis of individual interests.
9. Listening assignments that include recordings and out-of-school radio broadcasts.
10. Notebooks and written papers on assigned musical topics on the basis of individual interests, but related to the chorus repertoire.
11. Rules of personal health and hygiene that are essential to improved voice production.
12. Musical activities that benefit the school and community.

Students lacking the ability or the ambition to meet the requirements of the select choral group should have access to other outlets. A boys' and girls' glee

club for these students should not duplicate the personnel of the mixed chorus, but provide a "feeder" for the latter. In larger schools a second chorus provides an intermediate choral outlet.

Glee clubs are important in giving all students an opportunity to enjoy and train for group choral participation. In facilitating adaptation to the interests and ability of boys, the glee clubs seem preferable to a second mixed chorus unless the latter can be provided in addition to the glee clubs.

In conclusion, a minimum desirable high school choral program would seem to include a select mixed chorus (or a cappella choir) meeting three periods per week, and a boys' and a girls' glee club meeting at least one period per week each with a well-planned curriculum. Less formal, but important, are those school-community sings.

—Reprinted from *The Wisconsin School Musician*, April 1951.

Young Composers Radio Awards

A NATION-WIDE COMPETITION open to music students in the secondary schools, undergraduate and graduate levels, has been launched under the auspices of Broadcast Music, Inc. and the state broadcasting associations. The purpose of the contest is to encourage composition of concert music in secondary schools and colleges through a systematic series of annual awards.

For secondary school students there will be separate competitions for vocal compositions, of a duration not to exceed three and one-half minutes, for four-voice parts unaccompanied or accompanied by a solo instrument, and for instrumental compositions of similar maximum length and for no more than nine instruments.

In the undergraduate group, vocal compositions are not to exceed eight minutes, for no more than four voice parts, unaccompanied or accompanied by solo instrument, and instrumental compositions of similar length, with the instrumentation at the choice of the composer.

For graduate music students, the length of vocal compositions is not to exceed fifteen minutes, for no more than eight voice parts, unaccompanied or accompanied by solo instrument, and in the graduate instrumental group the same length with no limitation on the number of instruments.

The national awards will be \$500.00 in the secondary categories, and in the undergraduate and graduate groups \$1,600.00 each. All awards are to be used for further musical study within the United States. State awards will be in the discretion of local broadcasters associations or committees. The regional awards will include suitable duplication of the scores of first-place winners. In the graduate group, provisions will be made for continuing study with a leading composer or the like. Obviously, at each level suitable certificates of award will be presented.

Cooperation of a large group of leaders in the secondary and college music fields has been enlisted, as well as publishers, performers, and the organizations through which these persons make themselves felt, among them the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association, and National Association of Schools of Music.

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I AM THE NEW MUSIC INSTRUCTOR at the county high school. The music program in this school is very weak, and we are starting from scratch, so to speak. . . . The pupils now in the school have never been to a music clinic, contest or festival. Their appreciation of music is undeveloped. Lack of interest is the main problem, although some students have asked about vocal work. . . . I would appreciate suggestions regarding ways to arouse interest and enthusiasm among the students . . . and in the community.—R. A. Y.

THE foregoing excerpts from a letter written shortly after schools opened in the fall of 1951 to the MENC headquarters office will have a familiar tone—especially to veteran music educators, who frequently receive requests for advice from colleagues who are new teachers or teachers in new situations.

As a matter of routine in the Journal office, copies of the letter from R. A. Y. were sent to members of the Editorial Board and others with the suggestion that they write to R. A. Y. Several months later the following letter from R. A. Y. was received by the Journal:

To the Music Educators Journal:

I was amazed at the responses to my letter. In all, there were twelve letters from nine states. I received much moral support along with many suggestions.

Four ideas were stressed in nearly all of the letters:

1. Do not try to move too fast and do too many things the first year.
2. Contests and festivals are important to the high school music program.
3. Public performance at home is necessary.
4. The importance of self-criticism.

The fourth is the most important. By criticizing myself, I have discovered several faults in my teaching. For instance, I talked too much during rehearsal, and have tried to put a muzzle on my gift of gab. Now there is more time to play, and we cover more music. I lacked patience. I had too many irons in the fire and I expected the students to make too much progress in a short time.

Concerning item one: After reading the letters, I immediately put item four to work—and I realized that I was trying to do everything my first year. I had planned a mixed chorus, girls glee, boys glee, small instrumental and vocal ensembles, along with band. I wanted to present cantatas at Christmas and at Easter!

One writer suggested that I work with band, and, as far as vocal work is concerned, I should work with girls alone. I had tried to work with a mixed chorus. None of the boys could sing a harmony part. In fact, seventy to eighty per cent of them could not even carry a tune. I did make a little progress in unison singing, I thought. At Thanksgiving, I had the entire group practice two numbers in

unison. At the assembly program, when the time came for the boys and girls to sing together, the girls got into place but the boys refused to move! They made a monkey out of me—and you can imagine how I felt.

I gave the boys one more chance and they quit me again, so I have dropped them, but have continued to work with the girls. The girls are inexperienced; most of them had never sung any two- or three-part music, but they are singing three parts now. They work hard and are dependable. I feel I am making progress.

On item two, I do not feel that we are ready to do much toward participation in contests and the like. However, I did take two students to audition for the All-State Band. They may not make it, but the experience and the enthusiasm aroused are more than worth the trip. I met other band directors at the audition, and they invited our band to the festival in May.

Another writer stressed the value of item three—public performances. He suggested a minstrel show. At the time of my letter to you, I had already produced a minstrel show in cooperation with the dramatic instructor here. It was quite a success. At the present time, I am preparing an assembly program for a neighboring town which has no music program. This project, and the assembly programs here at our own school, demonstrate the value of public performance. I am also using sound films to promote interest.

Our school board has bought the school a new piano and new music (the music library here is really in terrible condition). The music fund in September of 1951 held seven dollars and ninety-five cents. By Christmas, it had grown to one hundred and ninety-three dollars through the production of the minstrel show, the sale of old band uniforms (they had been accumulating dust for four years), and the sale of an old E-flat bass horn (we still have two B-flat sousaphones). My band is to play host to the State University Band in a few weeks. Besides lodging, we are planning to serve two meals, free of charge, to the college band members, and possibly have a short dance after the concert.

I am only teaching high school music. However, I have helped instigate an instrumental program in the grade school. The grade school has over eighty stu-

dents who started on band instruments last fall. Their interest is very high. Twelve of the students are eighth graders and will be in high school next year. I started with a fifteen-piece band last fall. I now have twenty-eight and will add several more very soon.

I firmly believe that one of the faults of music students in this school—tardiness and absence—is not the result of the past year but was acquired over a period of several years. The students who are absent the most are the ones who complain the most. They don't like this and they don't like that. Then the other students complain because the band members are not at band rehearsals more regularly. The juniors and seniors are the worst and I have given up on some of them. I have talked with a number of parents concerning this matter of promptness on the part of their daughters or sons and in general I have had good results from these personal contacts.

I am not satisfied with the progress I have made in my first year of teaching. I probably never will be satisfied. I hope I never am, because I realize self-satisfaction is one of the elements that could defeat a program anywhere. But I really am not too unhappy with my results so far, and I am ready to tackle the job again next fall. My mistakes this year will result in better work next.

Thank you for your assistance and guidance.
—R. A. Y.

Supplementing and extending this Shop Talk column is an informal Symposium elsewhere in the magazine, comprised of portions of the letters received by R. A. Y., which he has commented upon in his letter above.

TEXAS MUSIC EDUCATORS ASSOCIATION. E. B. Cannan, Conroe, was elected president at the annual meeting in Mineral Wells February 6-9. Estill Foster, Bishop, is the retiring president. D. O. Wiley, Texas Technological College, Lubbock, continues as secretary-treasurer and editor of the Texas Music Educator.

PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION sponsored the third annual Pennsylvania Collegiate Chorus in connection with the choral festival March 15-17 at State Teachers College, Indiana, Pa. Twenty colleges of Pennsylvania cooperated in the choral festival. Guest conductor of the chorus was Ifor Jones, director of the Bethlehem Bach Choir. Ciel T. Silvey is director of the music education department at State Teachers College, Indiana, which acted as host to the festival.

CHICAGO MUSICAL COLLEGE announces the appointment of Edward Johnson, former manager of the Metropolitan Opera Association, as chancellor of the college. Dr. Rudolph Ganz continues as president, which office he has held for twenty-eight years. Hans Rosenwald, for some years dean of the College, has resigned but will continue to serve the institution as a member of the graduate faculty. He will be awarded the degree of doctor of music at this year's commencement.

FRED WARING CHORAL WORKSHOP announces its schedule for the 1952 summer season. One-week sessions will be held at each of the following locations: The Pennsylvania State College, State College (June 23-27); University of New Hampshire, Durham (June 30-July 4); University of Wisconsin, Madison (July 14-18); Michigan State College, East Lansing (July 21-25); Idyllwild School of Music and Arts, Idyllwild, Calif. (August 4-8); University of Colorado, Boulder (August 11-15). In addition to Fred Waring, the faculty will include Lara Hoggard, Earl Willhoite and other Waring staff members. Complete details may be obtained by writing any of the sponsoring institutions.

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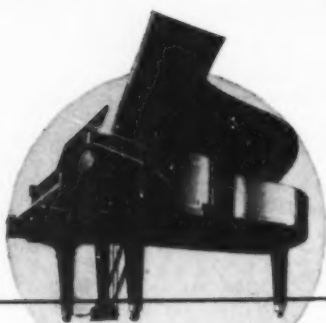
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Collegiate Newsletter

Through these pages, student members of the Music Educators National Conference meet each other, and greet their future colleagues of the music teaching profession



Members of Fredonia, New York, MENC Chapter No. 151 enjoy an informal moment—perhaps while waiting for refreshments to be spread on this table. Picture shows only a portion of the membership. Total enrollment of the chapter is 66.

A CHAPTER IN ACTION

OUR CHAPTER* has been part of the MENC student organization, but this year was organized as an active group on the campus. A successful membership campaign regenerated the chapter and another drive is planned to recruit more members. All music students are urged to join, but only after they are able to realize the value of the chapter's contribution to the music teaching profession, to the Music Division on our campus, and to the individual member as a future teacher of music.

Through our chapter we hope to assist the college in worthwhile undertakings such as the annual Symposium of Music and the Music Festival. Monthly meetings are organized and planned by an executive board consisting of a president, vice-president, secretary-treasurer, publicity, membership, and program chairmen, with the assistance of the advisor. Meetings are planned with varied programs related to the public school music teacher.

The recent NYSSMA annual conference at Rochester, N. Y., was attended by official delegates of the chapter, who audited various sessions and also participated in a round table discussion led by Vincent Jones of New York University. Reports were brought back and shared with other members of the chapter at one of our regular meetings. Official delegates were sent to the national convention at Philadelphia.

This year, the MENC chapter was requested to represent the music student body in planning and presenting the annual Symposium of Music held on our campus March 14-15. Plans have been tentatively made for participation in the presentation of the annual Music Festival held on our campus in May.

At a recent evening meeting dealing with the students' relationship to public school music, the topic "The Public School Music Teacher's Obligation to All-State," with special emphasis on the all-state concert-festival, was discussed by a panel group representing instrumental and vocal music educators in public schools and some officers of the New York State School of Music Association. Those participating were: Harry King, associate director of the Music Division of Fredonia State Teachers College and NYSSMA vice-president of orchestras; Dorothy Harvey, director of vocal music in the Silvercreek Public Schools and NYSSMA vice-president of choirs; Marsha Montfort, chairman, director of vocal music in the Fredonia Public Schools; Richard Sparks, director

of instrumental music in the Fredonia Public Schools; Fordyce Fox, director of instrumental music in the Mayville Central School, former member of the NYSSMA executive committee.

After identifying the subject as to definition and objectives the panel discussed: (a) The organizational details of the all-state concert-festival; (b) The teachers' and conductors' obligations, from the viewpoint of teacher and conductor.

An open discussion from the floor was held following the panel in which members of the chapter and guests were able to participate. A brief program of chamber music preceded the panel and a social hour concluded the evening. Students were able to meet and talk with members of the panel and invited guests from the faculty of neighboring schools and from our college.

It is the desire of our chapter to become better acquainted with the other chapters in our state and other states. We feel that through this association we can all help to better the music education program. At our 1951 NYSSMA Conference, delegates suggested the initiation of a functional state-wide program for New York State chapters. It was suggested that Fredonia make the necessary contacts. We hope that through such a program we will gain more unity in our state, which will carry over into our relationship with chapters in other states, and the relationships between the individual members when they join the professional ranks of active teachers.

WILLIAM E. MUDD, JR.

Chapter Notes

THE material printed in the Newsletter, including the items which follow, is selected from reports received by the JOURNAL with a view to presenting a cross section of chapter activities. Occasionally, it is possible to print a rather detailed report, such as that from the Fredonia State Teachers College chapter. The purpose, of course, is to make the Newsletter an exchange which will be beneficial to chapter leaders in planning their own programs, and at the same time give all MENC members a close-up view of the student members in action. It is regretted that all of the material received cannot be included in the Newsletter, and also that space limitations prevent listing the names of the members whose pictures are shown.

OHIO NORTHERN UNIVERSITY, Ada, Student Chapter No. 301 was in charge of arrangements for the band, orchestra and chorus auditions of the competition-festival, in which between four and five thousand high school students participated, held on the campus April 5. The students looked after mailing of application

*Chapter No. 151 at Fredonia State Teachers College, a unit of the State University of New York, Chapter officers: president—Robert Stoll, Rochester, N. Y.; vice-president—Jean Hoffman, Akron, N. Y.; secretary-treasurer—Joyce Grandall, Gainesville, N. Y.; publicity chairman—Jean Wells, Modena, N. Y.; program chairman—Edwin Zdzinski, Buffalo, N. Y.; membership chairman—Patricia Gardner, Barker, N. Y. Faculty sponsor is William E. Mudd, Jr. Frances Diers is director of the Music Division.



ALMA COLLEGE, MICHIGAN
CHAPTER NO. 97



PERU STATE TEACHERS COLLEGE, NEBRASKA
CHAPTER NO. 208



HIGH POINT COLLEGE, NORTH CAROLINA
CHAPTER NO. 326



COLLEGE OF MOUNT ST. JOSEPH-ON-THE-OHIO
CHAPTER NO. 189



ROSARY COLLEGE, RIVER FOREST, ILLINOIS
CHAPTER NO. 335

forms, program arranging, schedules, reception and registration of visiting groups and serving the directors as guides and helpers. They took notes on the performance and later discussed the judges' comments and the reasons for the final gradings. Besides assisting with the auditions they participated in planning the music program of the University, arranging choir and band appearances, and planning aid in the adjustment of freshman music students. The chapter was represented at the OMEA convention in Columbus. Karl A. Roeder, chairman of the Music Department, is faculty sponsor. Picture of the group reviewing some of the contest music will be found on page 6.

ALMA COLLEGE, Michigan, Student Chapter No. 97 has invited all former chapter members to come back to the campus for a reunion get-together and to talk about their early teaching experiences. Sponsor Margaret Vander Hart says, "This will be mutually beneficial for all concerned and should be especially valuable by giving our present group an idea of the problems facing them." The chapter was represented at the Philadelphia convention by Carole Rohlfis and Manly Fay. Eugene F. Grove is head of the Music Department.

LENOIR RHYNE COLLEGE, Hickory, N. C. Student Chapter No. 142 has fifteen members although only nine appeared for the picture reproduced in this issue. The chapter meets monthly to listen to guest speakers, review articles from the MUSIC EDUCATORS JOURNAL and to discuss informally problems related to the profession of music education. Members spent a day visiting and observing in the schools of Charlotte, and a large delegation attended the meeting of the NCMEA in Asheville in March. The faculty sponsor is Helen M. Stahl.

MARYWOOD COLLEGE, Scranton, Pa. Student Chapter No. 245. In conjunction with the campus Future Teachers of America organization chapter members have attended state and county conventions. They attended the Philadelphia convention, making the round trip by bus. In March they gave a concert in cooperation with the University of Scranton Singers. Writes Sister M. Clare, Moderator, "Our chapter members have had valuable experience during a six-weeks period spent in the various schools of the city of Scranton and surrounding areas where they have had opportunity to observe and teach both instrumental and vocal music under the guidance of the regular teachers and administrators. Before going to the city schools they have several weeks' experience in our elementary school here on the campus."

UNIVERSITY OF WICHITA Student Chapter No. 65. This Kansas chapter was host to the other chapters of the state at the time of the KMEA annual meeting, which was held on the University campus. The chapter has 94 members. Its sponsor is Carl Ebert, associate professor of music theory. Walter Duerksen is director of the School of Music. (Picture on page 38.)

IMMACULATE HEART COLLEGE, Los Angeles, Calif., Student Chapter No. 304 has had a busy season. On the schedule have been attendance at the Mid-Winter Conference held on the University of Southern California campus in December, attendance at Los Angeles Philharmonic Orchestra concerts, participation in music clinics, among them one held at Local 47 of the Musicians' Union; a tour of the Columbia Recording Corporation, and 100% attendance at the CMEA convention held in San Jose in April. Meetings are held on and off campus, some in the form of field trips. Sister M. Nicholas is faculty sponsor.

WEST VIRGINIA UNIVERSITY, Morgantown, Student Chapter No. 18 has had as a major project since the beginning of the school year the preparation of the School of Music Newsletter, a mimeographed bulletin which attests its name with a newsy coverage of campus music activities and general news of the state and national music education field. Don Fischer is chapter president. Clifford W. Brown, assistant professor of music education, is the faculty sponsor. Mr. Brown is president of the WVMEA.

PERU STATE TEACHERS COLLEGE, Nebraska, Student Chapter No. 208, sponsored a band clinic for neighboring high schools in March as well as three senior recitals. Geraldine Schiefert is chapter secretary and Victor H. Jindra chapter sponsor.

AUSTIN PEAY STATE COLLEGE, Clarksville, Tenn., Student Chapter No. 325 holds a monthly dinner meeting and in addition meets twice each month to sing madrigals. . . . The chapter gave a reception for Lillian Hallier who presented a piano recital in the college auditorium. . . . Members of the student body were invited to join in two recording recitals, one to celebrate Mozart's birthday and the other to present popular music in the jazz idiom. . . . Sponsor of the chapter is Charles Gary, head of the music department. Officers are: Lelah Baggett, president; Sue Bryant, vice-president; Annelle Lyle, secretary; Barbara Montgomery, treasurer.

NATIONAL MUSIC WEEK—MAY 4-10



MARYWOOD COLLEGE, SCRANTON, PENNSYLVANIA
CHAPTER NO. 245



LENOIR RHYNE COLLEGE, HICKORY, N. C.
CHAPTER NO. 142



AUSTIN PEAY STATE COLLEGE, CLARKSVILLE, TENN.
CHAPTER NO. 325



IMMACULATE HEART COLLEGE, LOS ANGELES
CHAPTER NO. 304

RECENT MENC PUBLICATIONS

Handbook for Teaching Piano Classes. See announcement on page 11.

Handbook on 16 mm. Films for Music Education. See announcement on page 12.

North Central Association of Colleges and Secondary Schools. Recommendations pertaining to music in the Secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12pp. 20c per copy. Quantity prices on request.

Radio in Music Education, Annotated Bibliography. A report of the Committee on Radio in Music Education, a division of the MENC Committee on Audio-Visual Aids. Violet Johnson, national chairman 1948-51. 12 pp.

The State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeographed. 175 pp. Limited supply. \$2.00.

Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

Selected Bibliography of Music Education Materials. Originally compiled by a special committee of the MENC at the request of the Department of State.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Articles by leaders in the field of music education which deal with various phases and aspects of music teaching in the elementary schools. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

NSBOVA Adjudicators Comment Sheets. Fourteen different forms including band, sight reading (band or orchestra), orchestra or string orchestra, student conductor, marching band, twirling drum major, choral groups, choral sight reading, solo voice, percussion solo and ensemble, wind instrument solo, string instrument solo, string or wind instrument ensemble, piano or harp solo. Sample set, 40c; per hundred, \$2.00.

NSBOVA Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association. 48 pp. \$1.50.

MUSIC EDUCATORS NATIONAL CONFERENCE

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Music Educators Journal

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THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

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J. ARTHUR LEWIS (right), city music coordinator, awarded a citation of appreciation from the City of Los Angeles Bureau of Music of the Municipal Department of Art to the Birkel-Richardson Music Co. in recognition of seventy years of musical leadership, and appreciation and commendation for its active interest in matters of civic culture in the community. Presentation was made before nearly a hundred employees, a number of whom have been with the company from twenty to forty-one years. Officers of the company: Frank E. Ford, president; W. H. Richardson, vice-president (one of the founders, shown receiving the award); W. E. Moffett, secretary; Allan B. Fredhold (nephew of the original founder, George J. Birkel), treasurer.



BEGINNING OF JAPANESE ORCHESTRA. These two players were the first members of the orchestra in the Baiko Jo Gakuin School, Shinonoseki, Japan, organized by Instructor Shirley M. Rider. A former MENC student member from Potsdam (N. Y.) State Teachers College, Miss Rider says the school now boasts sixteen violins and a clarinet besides the four instruments in the picture. "I have had to begin the instrumental department here," she states, "and in Japanese!"

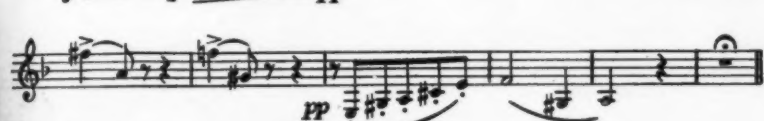
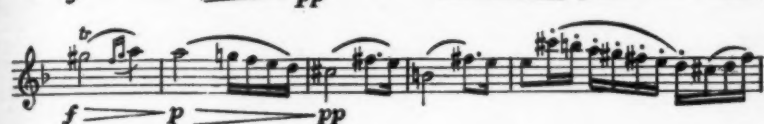
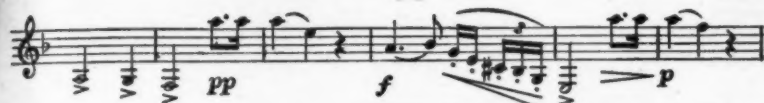


KARL KING, veteran bandmaster of Fort Dodge, Ia. (left) during a visit to the Cass plant in Elkhart, Indiana. Robert Ziems, Cass engineer, a former member of the King band, explaining the construction of the four valve sousaphones made for the "Band of America." Bandmaster King recently was tendered a testimonial dinner in Des Moines, Iowa, where he received a plaque presented on behalf of the citizens of Iowa.

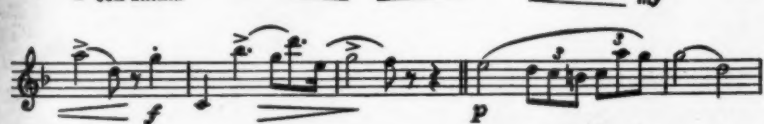
CONCERTINO

Adagio ma non troppo

C. M. WEBER Op. 26



Andante



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Sewall Leavitt, Music Lecturer and Instructor, Boston University; Helen Bonney Kilduff, Director of Music Education, New Britain, Connecticut; and Warren S. Freeman, Dean of the College of Music, Boston University. These distinguished editors have been assisted by Elie Siegmeister and Roland Hayes, who have contributed fresh material drawn from phases of musical literature about which they are eminently well informed.

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